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Vol. 4, No. 4

Whole No. 16

The

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Essay Proof Journal



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1947 American Philatelic Congress
at Detroit, December 5-7th.

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The Essay Proof Journal

Vol. 4, No. 4

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The Influence of United States Stamps on the Design of Foreign Stamps

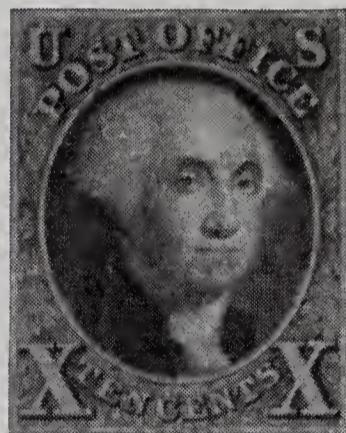
By Stephen W. Gray, Ph.D.

Have you ever considered being handed a piece of paper about one inch square and being asked to design a postage stamp? The first thing many of us would do, is get out our collection, or catalogue, and see what other designers have done. We might try to be "different" or, depending upon our time and talent, might copy or adapt another design in whole or in part. Again, we might imitate the spirit or style of another design without actually copying it.

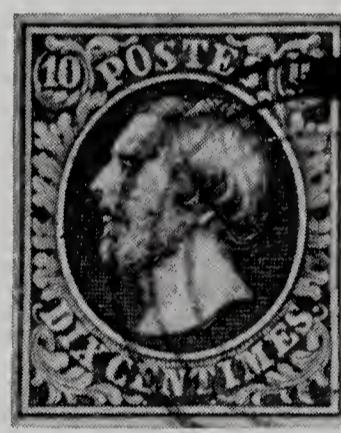
Many nineteenth century designers and a few more recent ones did just that. Faced with the problem of a postage stamp design and no previous experience, they frequently looked about them for inspiration. Many of them looked to the United States, and there found designs they could adapt to their own use. Others found it satisfactory to trust American companies to design as well as to produce their stamps and, not infrequently, such companies used designs and parts of designs from United States stamps. To what extent the imitation was conscious in either circumstance is difficult to determine. In some cases there can be little doubt that the foreign designer had a copy of the American stamp before him or that the bank note company revised an older model. In other cases the similarity of design was probably unconscious; the result of similar requirements, contemporary fashion, and the influence of a stamp once seen and dimly remembered.



Belgium 1850



U. S. 1847



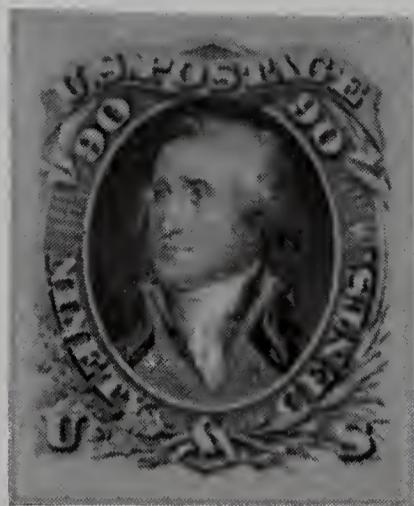
Luxembourg 1852

Two Imitations of the First U. S. Stamps

Three years after the 5 and 10 cents stamps of 1847 had been issued in the United States, J. Wiener adapted the design for the second Belgian stamp (Scott's Type A2). Substituting the portrait of Leopold I and moving the figures of value to the top corners, he used similar lettering and the identical background of oak leaves. The result was a recognizable imitation. Why this was necessary is not very clear, as Wiener's first design in 1849 was in some ways superior. Perhaps someone thought it too plain.

Two years later the Grand Duchy of Luxembourg began to issue stamps; and what could be more natural than to imitate her larger neighbor, Belgium? Again the portrait was changed. The oak leaves became harsher, more obtrusive and less carefully drawn. The entire effect of the stamp is different and there is nothing about it to indicate that the designer ever saw the original American model, yet its pedigree seems obvious. It is simply a crude imitation of the Belgian stamp. We will see, in the course of this investigation, that subsequent copies of a design are almost always coarser, poorer in detail, and less effective. Such debased designs are known in all fields of art and craftsmanship.

The second United States stamp design to appear abroad was the National Bank Note Company's 90 cent blue of 1861 (Scott's Type A31). This design was used by the same company in 1868 for Newfoundland, with the portrait of the then Prince of Wales in place



U. S. 1861



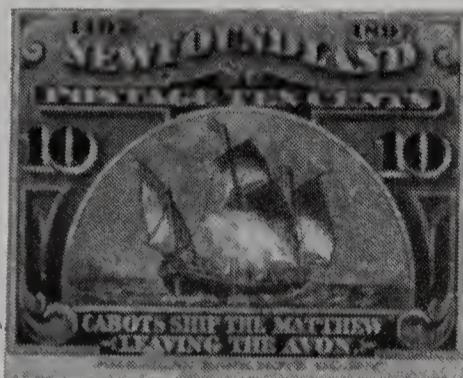
Newfoundland 1868

of that of Washington and the wording in the tablets changed (Type A15). It is a one cent stamp in violet.

The Ship With Two Names



U. S. 1893—Santa Maria



Newfoundland 1897—Matthew



Newfoundland 1897, 8 cents Frame

The Santa Maria or the Matthew?

Newfoundland stamps printed by the American Bank Note Co., showing the use of designs from the United States Columbian Issue.

Newfoundland again used an American design in the Cabot commemorative issue of 1897. This issue, inspired by our own Columbian stamps, was produced by the American Bank Note Company which had made the Columbians. The 8 cent Cabot (Type A30) bears nearly the same top frame as the Columbian stamps, while on the 10 cent (Type A31) appears a ship purporting to be the *Matthew* of John Cabot. This is the identical vessel appearing on the 3 cent Columbian as the *Santa Maria*! The flag at the main has been changed and many of the details have been simplified as the picture is smaller than the original. Since an exact description of neither ship exists, perhaps it is no serious distortion of history, although the vessel pictured is probably Spanish. More will be said later about the influence of the Columbian issue upon foreign design.



U. S. 1861



Greece Essays c.1863

Returning to the issue of 1861, we find the frame of the one cent blue (A24) copied, but failing to become a stamp. A Greek essay of about 1863 bears the portrait of the youthful Danish prince, who had become George I of Greece by invitation, and the frame of the American stamp. It is a 5 lepta value with lettered tablets superimposed upon the lathe-work at the top and bottom. A similar 40 lepta value was also made. As is usually the case with such imitations, the frame has not been improved by this "carpentry."



U. S. 1869



Venezuela 1893

The next design to go abroad was that of the one cent of the 1869 issue (Type A34), printed by the National Bank Note Company. It appeared in Venezuela in 1893 (Type A25), produced with several modifications, by the American Bank Note Company which had by this date inherited the National dies.



U. S. 1869



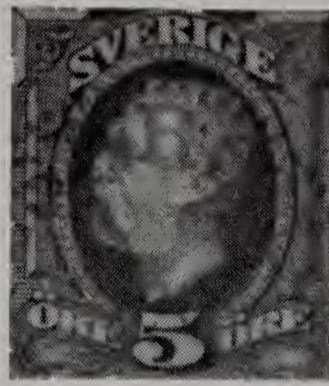
Peru 1874

The S. S. *Adriatic* pictured on the United States twelve cents green also went south. The National Bank Note Company which had produced the vignette used it for the 1874 series of Peruvian Postage Due stamps. The *Adriatic*, of course, was not in the Pacific run and her picture stood as the symbol of Commerce rather than an actual ship. The dies for the two vignettes are not the same, and that for the United States stamp is a slightly finer engraving.

The Issue of 1870



U. S. 1870



Sweden 1885



Romania 1893

Two of the designs of the next United States issue (1870) were used elsewhere. The 30 cent (Type A53) was altered by a change of portrait and the addition of post horns in the upper corners to make Type A7 of Sweden in 1885. With minor changes it was issued again in 1891 (type A10). These were engraved by Jacob Bagge & Co. The design, though smaller than the U. S. original, is not as finely engraved. As in the case of the 1847, this design also kept moving. In 1893 the Swedish stamp, even with the post horns, was imitated in Romania (Type A19). Typographed at the Government Printing Works, it shows much simplification and has lost the three dimensional quality of the American original. The copyist, in a pathetic effort to be "different," has added an extra kink to the ribbons at the bottom. It is possible that Type A35 of Italy in 1891 was also inspired by the original or the Swedish copy. The likeness is less marked but the use of ribbons at the bottom provokes suspicion. Lettering on such ribbons was not widely used outside of America at this time.

The second design to be borrowed from this issue is that of the one cent blue (Type A44). Two lithographed imitations appeared at Arequipa in Peru in 1885 (Peru-Arequipa, Types A7 and A8). This city was the seat of the resistance government of Peru during the occupation of that country by Chilean forces. General Andres Caceres was president, although a Chilean-supported, puppet government existed at Lima. As, earlier in 1855, the Arequipa government had issued lithographed imitations of the pre-war engraved Peru-

vian stamps, it seems probable that the American design was used in order to show the portraits of the military and naval heroes of the war. Earlier Peruvian stamps did not contain portraits.

Revenues, Postage Dues and Locals



U. S. 1862



Colombia 1866

A U. S. Revenue Stamp Becomes a Colombian Regular Postage Stamp

Regular United States postage stamp designs were not the only ones imitated. Colombia, in 1866, produced a one peso stamp (Type A14) with a frame taken from one of the first series of United States Revenue stamps (Type R3). The Arms of Colombia were substituted for the portrait of Washington.

The U. S. Post Office "Officially Sealed" design of 1877, produced first by the National Bank Note Company, and in 1879 by the American Bank Note Company, was adapted in 1886 by the latter company for the use of Chile. The head of Liberty was replaced by the star and shield. It was reissued as late as 1924.

The Most Widely Traveled U. S. Design



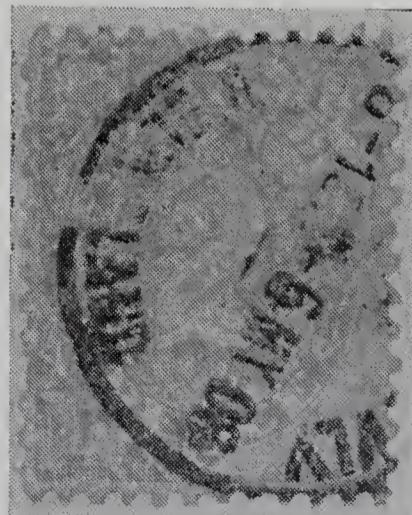
United States 1879



Mexico 1882



New South Wales
1891



Australia 1902

One of the most travelled of American designs is that of our first Postage Due stamps issued in 1879. In 1882 Senor de la Pena redrew it for the Mexican government by removing the "U. S." at the sides and adding small numerals at the corners. It was issued as a regular postage stamp. Nine years later another designer was inspired to copy the same stamp, and it appeared in New South Wales as a Postage Due (Type D1). The "U. S." is replaced by an emu and a kangaroo in the small shields, and a tablet with "N. S. W." has been cut into the bottom. This is a much poorer copy than the Mexican stamp which was nearly as fine an engraving as the original. With the formation of the Commonwealth of Australia, the same design without the "N. S. W." was used for the first Australian Postage Due stamps in 1902. This was almost certainly done without realization of the origin of the design in the United States.



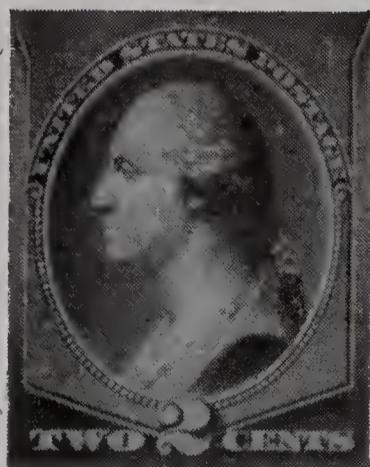
Bolivia 1866

Boyd's New York Eagle Becomes an Andean Condor

Earlier than any of these sources of design is the local stamp of Boyd's City Express of New York, issued first in 1844 and persisting almost unchanged until after the Civil War. Its design of an oval containing an eagle with wings slightly opened, perching on a globe, appears in 1866 as Type A1 of Bolivia. Scott, wrongly, labels the bird a condor. I do not believe that the design was original with Boyd's. It was perhaps of Napoleonic origin.

Second Hand Designs by the Bank Note Companies

As in the case of the Newfoundland stamp mentioned earlier, reappearance of similar designs has been due, frequently, to the patronage of one engraving company by several customers. While the foreign customer could not be said to have done the actual copying, yet his acceptance of the result implies that he approved of the design and felt he could not have done better himself.



U. S. 1883



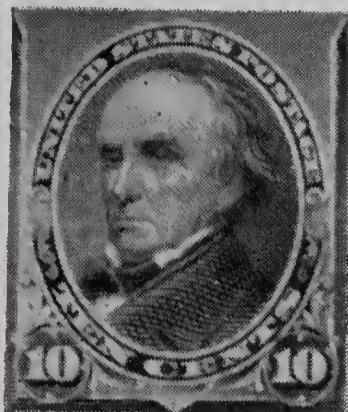
Two American Bank Note Co. Designs



Uruguay 1884

The American Bank Note Company produced a two cent stamp in 1883 for the United States (Type A57) and the following year adapted it for use in Uruguay (Type A26). Differing slightly, but in the same style, is a Liberian stamp (Type 104) produced by the same company in 1928. Similarly, the Hamilton Bank Note Company, no doubt overwhelmed with orders from N. F. Seebeck, could not always think up entirely new

designs for its customers. The Salvador Seebecks for 1894 (Type A26) had their frames taken largely from the American Bank Note Company's United States issue of 1890 (Types A67-70). Similar frames with different vignettes were used by the Hamilton Co. again in 1896. Salvador in 1895, and Nicaragua in 1896, had to use postage due stamps whose lathe-work and numeral designs had been made by the Hamilton Co. for the U. S.



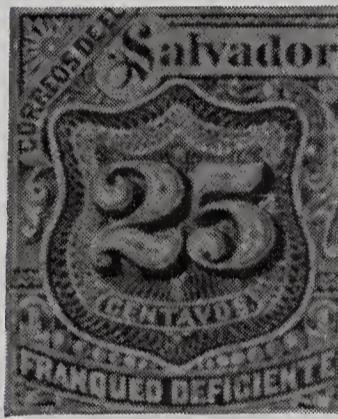
U. S. 1890



Salvador 1894



U. S. 1885



Salvador 1895

Two "Seebecks" with Parts of Designs from United States Stamps
By Hamilton Bank Note Co.

Postal Telegraph Stamps of 1885 (Types T20 and T21). It should be noted, however, that the Hamilton Co. did a better job of avoiding the duplication of designs than did the American Co.

(To be continued.)

The Bill to Sell Proofs

Congress seems to have conveniently adjourned before reaching Bill H. R. 2859. Undoubtedly this bill will again see daylight with the coming new session of Congress. It concerns every collector, especially those interested in essays and proofs. Up to now if you had an "in" you were not "out" and you might even be favored with a proof—if lucky you could have sold that proof for real money to a collector of this material. Under this new bill everyone would be able to obtain for a payment, proofs direct from the Philatelic Agency, which is as it should be. However, if any opposition comes to this bill it is this writer's opinion that the favored boys are against it. What we crave is less favoritism and a little better postal service. If the Post Office Department feels that philatelists are their best customers, that Department is just plain dumb, if they overlook the bet of collecting money for proofs through their Philatelic Agency. This writer ventures to be so bold as to predict that should this bill pass, a new branch of philately will open new vistas for the collector. If you have never seen a page of proofs in their beautiful colors, you still have something to see. (*Philatelic Gossip*, Sept. 27, 1947).

This Bill did not die and public hearings will be held in the January Regular Session of Congress, supported by the Essay Proof Society, The Society of Philatelic Americans and the American Philatelic Society, with a total of over 13,000 members. Write your Congressman to support this Gwynn Bill H. R. 2859.



Gates Silver Plate Award
for
Best Exhibit of Essays & Proofs
at the
1947 American Philatelic Congress
at Detroit December 5, 6, 7

The 13th American Philatelic Congress meets in Detroit on December 5th, 6th and 7th with the Michigan Stamp Club acting as the host club.

An exhibit and bourse, the 34th for Michigan Stamp Club, will take place on December 6th and 7th.

The Exhibition Committee recognizing the importance of Essays and Proofs have set aside a large number of frames for this section and a sterling silver plate will be awarded for the best exhibit in this class.

Exhibition Prospectus and Official Entry Blanks may be obtained from C. M. Jickling, 76 West Adams Ave., Detroit 26 or Clarence W. Brazer, 415 Lexington Avenue, New York 17.

Three members of the Essay Proof Society so far have consented to be on the Exhibition Jury. They are L. A. Davenport of Toronto, Dr. Clarence Hennan of Chicago, and Chester Smeltzer of New York.

A dinner followed by a meeting or informal gathering for Essay Proof Society members and guests is being planned for Friday Evening, December 5th. It is hoped that an outstanding exhibit and talk will feature the meeting.

Essays and Proofs of Jammu and Kashmir

By Harrison D. S. Haverbeck

(All rights reserved.)

In all my explorations of the little known by-ways of Philately, none has proved to be so interesting as the study of the stamps of the Indian Feudatory States, and in particular those of the state of Jammu and Kashmir. This state, covering an area of 82,258 square miles, is located in the extreme northern portion of western India. It contains within its borders the beautiful and temperate Vale of Kashmir and some of the highest ranges in the Himalaya Mountains. The principal cities are Srinagar, chief city of Kashmir and summer resort of the Maharaja and of British officials; Jammu City, chief city of Jammu and administrative capital of the State; and Leh, capital city of Ladakh or Little Tibet. The primary function of the early postal system was to connect these three towns. This system gradually grew until it was an efficient and well integrated organization which was incorporated into the Indian Post Office by treaty in 1894.

Manufacturing Methods

Before discussing the essays and proofs at some length it is necessary that the reader have some knowledge of the stamps themselves and of the method of manufacture. The dies and plates from which the stamps were printed were all of native manufacture and with two exceptions the product of the same craftsman. The term "craftsman" is used advisedly as they are an example of the seal cutters' craft, a craft that was ancient before printing was introduced into Europe. The dies and plates were hand-carved [relief engraved. Ed.] on brass. The resultant impression is similar to modern typography, as the raised portion of the plate is that which transmits the impression. The papers of the early stamps were also of native manufacture. They are made of the fibres of the bark of the Daphne shrub and are all of the variety known as laid paper. In 1877 European papers were introduced and the stamps were printed on both laid and wove papers of varying qualities. The inks of the early stamps were of local manufacture and consisted of mineral pigments suspended in water. At the time of the introduction of the European papers oil color inks began to be used and later regular printer's inks came into use.

The stamps themselves may be divided into three main categories: the circulars, printed from single dies, and used in both Jammu and Kashmir; the old rectangulards, printed from both single dies and plates, with separate designs for Jammu and Kashmir; and the new rectangulards which were printed only from plates and were used in both provinces. All of these plates and dies, with the exception of the four and eight anna new rectangular composite plate and the quarter anna essay plate, were the work of the seal cutter Rahat Ju. The cutter of the above mentioned exceptions is unknown.

The source of most of our knowledge of the proofs of these stamps is Colonel Stuart H. Godfrey, C. I. E., who was an ardent collector and had the good fortune to be attached to the British Residency in Kashmir at the time the postal system was absorbed into that of British India. His work and that of Sir David Masson was the foundation upon which A. J. Sefi and C. H. Mortimer built their outstanding studies. Without the work of these students this article could not be written, as the author has had to rely upon them for the description of many unique items which are missing from his own collection.

Jammu and Kashmir Proofs

The proofs themselves fall into three main classes: First, impressions taken from the plates prior to issuing the stamps. Inasmuch as the plates were carved by hand, there are

no die proofs of the individual subjects, so that these are all plate proofs. Second, paper and color trial proofs made after the plates had been in use. Third, impressions which, although related to the second group, would, in single copies, be indistinguishable from the issued stamps. These were found filed in the sample book of the seal cutter, Rahat Ju, they were obtained from the specimen book by Stuart Godfrey.

The circular proofs need not concern us, as up to the present time no proofs, identifiable as such, are known to exist. Nor are there any known of the four-subject composite plate of Jammu, which comprises the only issue of the old rectangular type by that province. The plate contained three half anna stamps and one one anna stamp.

1866 Kashmir Essays and Proofs

The issues exclusive to Kashmir province covered a period of twelve years (1866-78) and consisted of the following dies and plates:

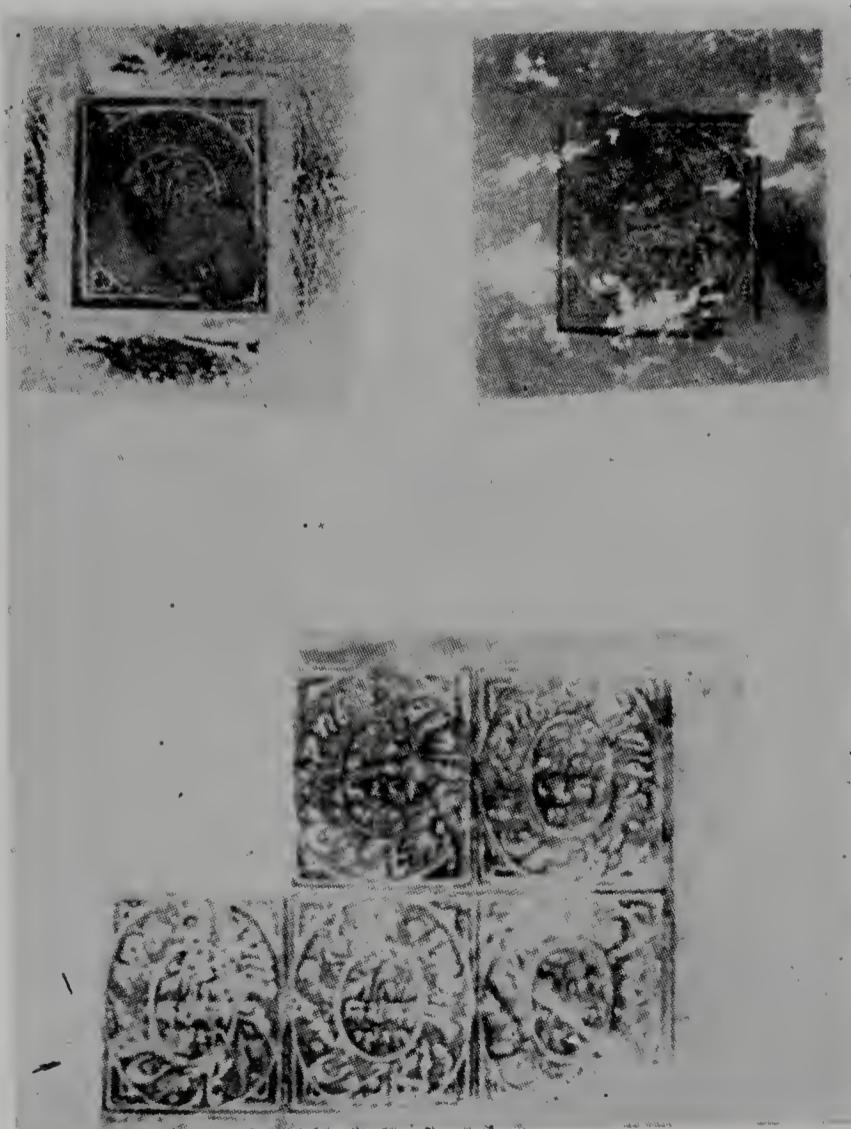
1866 Single Die—½ Anna.

1866-1867 Composite Plate.—½ Anna & 1 Anna. Plate of twenty-five separately carved types in five rows of five: the top four rows 20 types of the ½ Anna, and the bottom row five types of the 1 Anna.

Composite Plate.—¼ Anna & 2 Annas. Plate of ten in two rows of five: the upper row the ¼ Anna, and the lower the two Annas.

Single Die.—4 Annas.

Single Die.—8 Annas.



Courtesy of A. J. Sefi and C. H. Mortimer.

**62E-A Unfinished Essay for Single Die ½ Anna of 1866.
Proof of Single Die 8 Annas of 1867 (In upper right)
Plate Proof from Two Upper Rows of ½ Anna blue.**

Of the essays and proofs relating to these, some antedated the original issue, while certain other proof impressions were made while the stamps were still current. There is one unfinished die essay for a stamp of unknown value in existence. This is believed to be for the 1866 single die $\frac{1}{2}$ Anna stamp as the details are similar to those of the issued stamp. This essay is known in black water color on European coarse diagonally laid paper, and is unique.

Plate proofs of both the composite plates were found in the seal cutter's sample book. These are also in black water color on native paper. Of the single stamps only the 8 Annas has so far been found. A single copy printed in black water color on native paper was found in the same sample book. The proof impressions made while the stamps were current are color and paper trials. These impressions were first listed in Moens Catalogue in 1877. They are all rare and only a very few copies of each are known. The colors differ from those of the issued stamps and they are printed on various types of European wove and laid papers. The inks used were both the water color ink of the issued stamps and oil colors. None of the Kashmir old rectangulairs were issued in oil color. However, the reprints from these plates and dies were usually made in oil colors. These proofs are numerous and as a complete description in the text would be monotonous, it is omitted. The reader is referred to the check list at the end of this article.

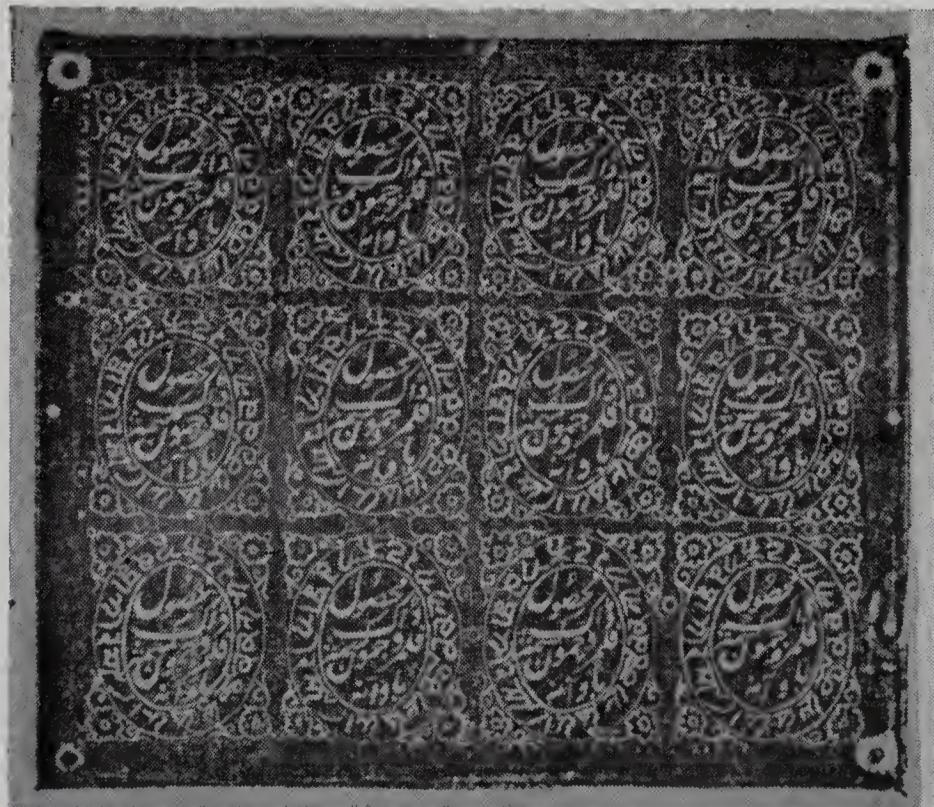
1878 Jammu and Kashmir Essays and Proofs

Stamps from new rectangular plates were placed in use in both provinces during the year 1878. A brief description of the plates follows:

$\frac{1}{8}$ Anna	15 types	One plate state (issued 1883)
$\frac{1}{4}$ Anna	15 types	Two plate states
$\frac{1}{2}$ Anna	15 types	Three plate states
1 Anna	20 types	Two plate states
2 Annas	20 types	Two plate states

All of the above were the work of Rahat Ju. The craftsman responsible for making the next two plates is unknown.

4 & 8 Annas	8 types ea. value	Two plate states
Composite plate		
$\frac{1}{4}$ Anna *	12 types	One plate state
*(Essay plate)		



74E. First State of the Plate of $\frac{1}{4}$ Anna Essay.

The essay plate of the quarter anna stamp has long had catalogue rank with the notation "Prepared but probably never placed in use." Inasmuch as no legitimately used copy of this stamp has so far been found, we think it is time that it was given its proper rank as an essay.

From the point of view of the collector of proofs the states of the plate of the issued stamps mentioned above are of importance in determining whether the proof studied was made prior to issue (simultaneous to the initial printing) or was made during the life of the plate. The plates in the first state were bedded by the use of rivets, in the second by the use of screws. The rivets and screw heads both show in the border surrounding the plate. The change in plate states took place about 1883. Of course the plate state can only be determined when one has the complete plate impression or when a portion of the border is attached to the stamp.

There are only three proof sheets known of the 1878 rectangular stamps printed from the first state of the plates. They are all printed in black water color on European papers. The $\frac{1}{2}$ Anna is printed on thin, bluish, wove paper and is perforated 10-12. The 1 Anna and 2 Annas are printed on thin laid batonne' paper and are perforated 13-16. These three sheets were obtained by Stuart Godfrey from the seal cutter's sample book and are unique.



1878-1894 8 Anna Red-brown Proof Overprinted CANCELLED.

There is no useful purpose to be served in boring the reader with detailed descriptions of the other new rectangular proofs. The check list contains a complete listing of them. Certain of the proofs and issued stamps are known overprinted with the word "CANCELLED". These impressions are similar to the specimen overprints applied to the stamps of other countries. They were used for presentation purposes and for official record. The overprint occurs in both red and black, and is known inverted and even double in both colors.



From Postage Stamps of Jammu and Kashmir by A. J. Sefi and C. H. Mortimer

Defaced $\frac{1}{2}$ Anna, 1 Anna, 4 Annas Circular Dies, and The Jammu Plate.

Check List

Kashmir 1867 Rectangulars (Scott A6 to A12)

Essay: Unfinished single die, believed to be for a $\frac{1}{2}$ Anna stamp.
grey-black water color on European coarse diagonally laid paper (unique).

Proofs

$\frac{1}{2}$ Anna & 1 Anna composite plate.
black water color on native paper (unique).

$\frac{1}{4}$ Anna & 2 Annas composite plate.
black water color on native paper (unique).

8 Annas single die.
black water color on native paper.

$\frac{1}{4}$ Anna, 2 Annas, 4 Annas, 8 Annas
black water color on rose tinted pelure paper (of greatest rarity).

On white European paper with broad laid lines; water colors.

$\frac{1}{2}$ Anna—milky-blue
1 Anna—yellowish brick red
4 Annas—sea green
8 Annas—brick red

On pelure wove paper; water colors.

2 Annas—yellow

On thin wove paper; water colors.

1 Anna—orange
4 Annas—pale emerald-green
8 Annas—brick red
bright red

On thin European wove batonné paper, water color.

1 Anna—chestnut (unique)

On ordinary white laid paper, oil color.

$\frac{1}{4}$ Anna—black
4 Annas—yellow-green
8 Annas—vermilion

On coarse toned wove paper, oil color.

$\frac{1}{4}$ Anna—black

Note: In the above listing the following designations refer to the number of copies known: Unique, only one copy reported or one impression of the plate known; of greatest rarity, less than six copies known. Where no comment is given there are more than six copies known.

Jammu and Kashmir 1878 Rectangulars (Scott A13 to A19)

Proofs from the first state of the plate.

On thin bluish wove paper, rough perf. 10-12, printed in watercolor.

$\frac{1}{2}$ Anna—black (15 copies known)

On thin laid batonné paper, rough perf. 13-16, printed in water color.

1 Anna—black (20 copies known)
2 Annas—black (20 copies known)

Proofs from the second and third states of the plates.

Note: In the list which follows, all impressions were obtained by Stuart Godfrey in uncut sheets from the sample book. All such sheets show manuscript pen cancellations.

On native paper with regular printer's ink.

$\frac{1}{4}$ Anna—red
 $\frac{1}{2}$ Anna—red
 blue
 dull yellow-green
4 Annas—green

On white laid paper with regular printer's ink.

$\frac{1}{4}$ Anna—brown
 black
4 Annas—green
 black
8 Annas—black

On very thick white laid paper.

4 Annas—green

On toned fine thin wove paper in water color ink.

8 Annas—greenish blue

Note: The following listings were not found in the sample book but are recorded as having been found with the remainders. Probably prepared during period 1883-94.

On toned coarse thin wove paper with printer's ink.

$\frac{1}{2}$ Anna—greyish-blue
8 Annas—reddish-brown

On pure white wove paper.

$\frac{1}{8}$ Anna—black
 $\frac{1}{4}$ Anna—green
 $\frac{1}{2}$ Anna—bright blue (listed in Scott as No. 106, which should be eliminated)

On coarse, green thin wove paper, with printer's ink.

2 Annas—deep red

Note: The following proofs are indistinguishable from the issued stamps but are recorded as having been obtained from the sample book by Stuart Godfrey.

On medium laid paper, with printer's ink.

$\frac{1}{2}$ Anna—vermilion
2 Annas—orange-red
 black

On thin laid paper, with printer's ink.

$\frac{1}{8}$ Anna—dull yellow
 $\frac{1}{4}$ Anna—brown
 black
 $\frac{1}{2}$ Anna—black
1 Anna—greyish-green
 black
2 Annas—black
4 Annas—black
8 Annas—black

On yellow pelure paper, with printer's ink.

2 Annas—orange-red

(To be continued with discussion of the defaced dies and plates.)

U. S. XX Century

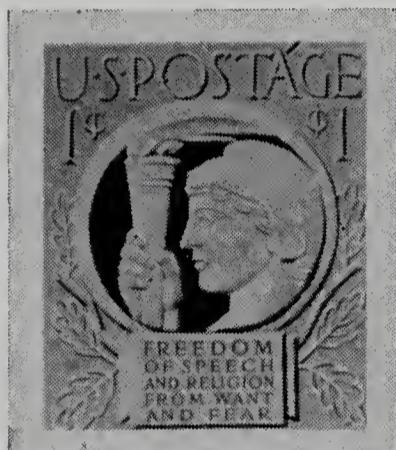
Essay Designs, Models and Proofs

By Sol Glass

(Continued from Journal 15, Page 202.)

Four Freedoms Commemorative Issue

Issued—February 12, 1943



908A-B—Accepted Model

No rejected designs

Designer—Paul Manship, New York City

Engravers—Vignette and Ornamental—Carl T. Arlt

Lettering, Numerals and Frame—James T. Vail

Design Essayed—December 16, 1942 to Frank C. Walker, P. M. G.

Model Approved—January 6, 1943 by Frank C. Walker, P. M. G.

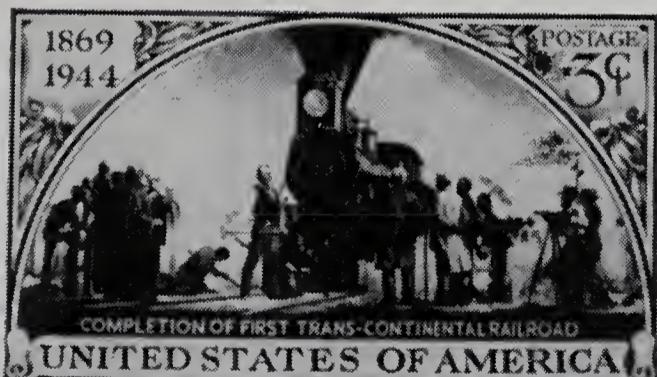
Die Proof Approved—February 1, 1943 by Frank C. Walker, P. M. G.

Source of Design

Original Drawing by Paul Manship, New York City.

Railroad Commemorative Issue

Issued—May 10, 1944



**921E-A, Rejected Essay.
Golden Spike Ceremony.**



**921E-B, Accepted Essay.
Golden Spike Ceremony.**

One rejected design.

Designer—Wm. A. Roach

Engravers—Vignette—Carl T. Arlt

Frame, Lettering and Numerals—Axel W. Christensen

Designed Essayed—April 25, 1944 to Frank C. Walker, PMG
 Model Approved—April 26, 1944 by Frank C. Walker, PMG
 Die Proof Approved—April 27, 1944 by Frank C. Walker, PMG

Source of Design

Photograph of a Mural in the Union Pacific Railroad Station in Salt Lake City, Utah, by J. McQuarrie, depicting the ceremonies which took place at Promontary, Utah, on May 10, 1869, on the occasion of the driving of the last gold spike in the completion of the first transcontinental railroad.

Steamship Commemorative Issue

Issued May 22, 1944



922E-A, Rejected Essay—"Savannah".

One rejected design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette—Charles A. Brooks.

Frame, Lettering and Numerals—James T. Vail.

Design Essayed—May 1, 1944 to Frank C. Walker, PMG.

Model Approved—May 3, 1944 by Frank C. Walker, PMG.

Die Proof Approved—May 12, 1944 by Frank C. Walker, PMG.

Source of Design

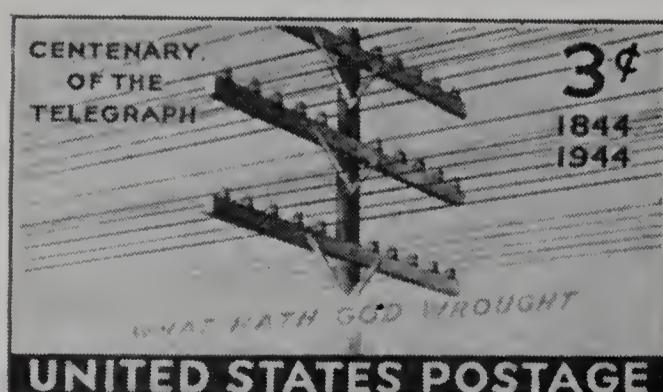


922E-B, Accepted Essay—"Savannah".

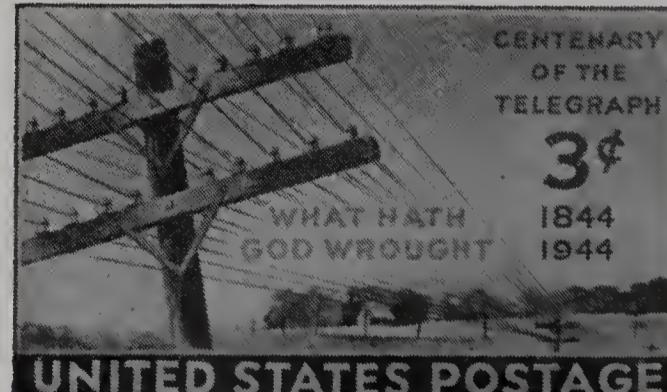
Photograph of a ship model submitted by the Post Office Department through the courtesy Mariners' Museum, Newport News, Va.

Telegraph Commemorative Issue

Issued—May 24, 1944



923E-A, Rejected Essay.
 Telegraph Wires and the
 First Transmitted Words:
 "What Hath God Wrought."



923E-B, Accepted Essay.
 Telegraph Wires and the
 First Transmitted Words:
 "What Hath God Wrought."

One rejected design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette—Carl T. Arlt.

Frame, Panel, Lettering and Numerals: John S. Edmondson

Design essayed—May 4, 1944 to Frank C. Walker, PMG

Model approved—May 4, 1944 by Frank C. Walker, PMG

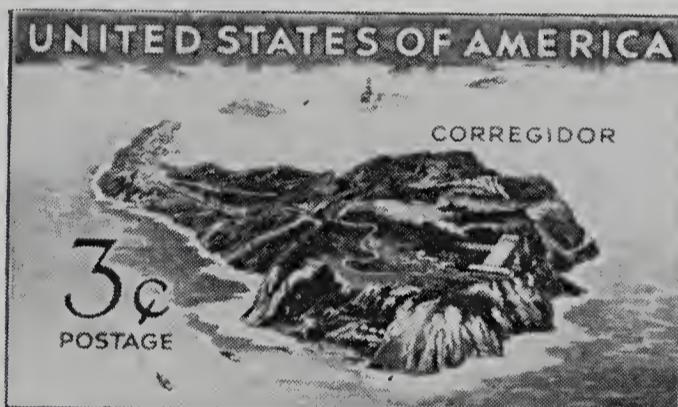
Die Proof approved—May 12, 1944 by Frank C. Walker, PMG

Source of Design

An original wash drawing by Victor S. McCloskey, Jr., Bureau of Engraving and Printing.

Philippine Commemorative Issue

Issued—September 27, 1944



924E-A, Accepted Essay—"View of Corregidor."

No rejected designs

Designer—Wm. A. Roach

Engravers—Vignette—Charles A. Brooks

Lettering, Frame and Numerals—Axel W. Christensen

Design Essayed—July 28, 1944 to Frank C. Walker, PMG

Model Approved—August 21, 1944 by Frank C. Walker, PMG

Die Proof Approved—August 30, 1944 by Frank C. Walker, PMG

Source of Design

Retouched photograph of a line drawing by Logan U. Reavis, New York City, furnished by the *Washington Evening Star*.

Motion Picture Commemorative Issue

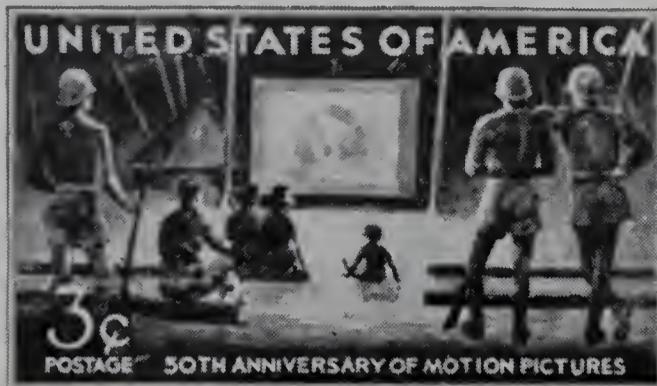
Issued October 31, 1944



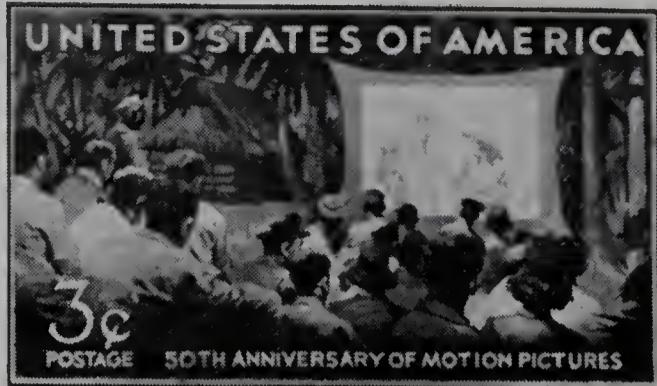
925E-A, Rejected Essay
"Motion Picture Showing"



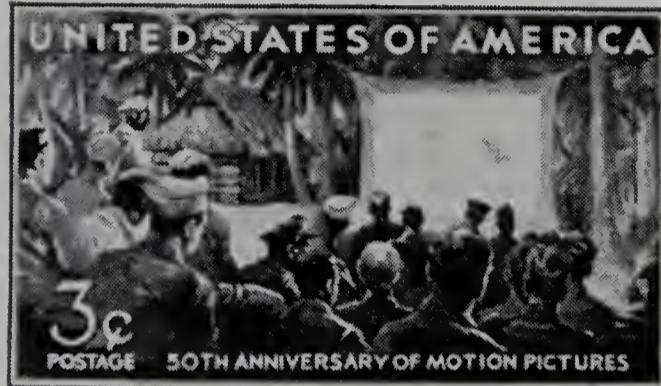
925E-B, Rejected Essay
"Motion Picture Showing"



**925E-C, Rejected Essay
"Motion Picture Showing"**



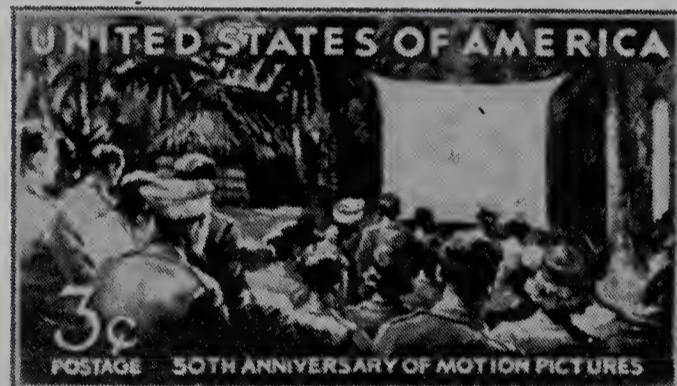
**925E-D, Rejected Essay
"Motion Picture Showing"**



**925E-E, Rejected Essay
"Motion Picture Showing"**



**925E-F, Rejected Essay
"Motion Picture Showing"**



**925E-G, Accepted Essay
"Motion Picture Showing"**

Six rejected Designs

Designer—Wm. A. Roach

Engravers—Vignette—Carl T. Arlt

Frame, Lettering and Numerals—Charles A. Smith

Design Essayed—October 6, 1944 to Frank C. Walker, PMG

Model Approved—October 10, 1944 by Frank C. Walker, PMG

Die Proof Approved—October 25, 1944 by Frank C. Walker, PMG

Source of Design

A drawing by Wm. A. Roach, Bureau of Engraving and Printing, influenced by a photographic scene of a motion picture showing for Armed Forces in the South Pacific.

(To be continued.)

Errata

In JOURNAL No. 15 the Author writes that illustrations on page 184 should be transposed. The larger cut should illustrate the seven cents 1870 and the smaller cut should illustrate the Twenty-Four Cents.

Switzerland

Its Essays and Proofs

By George W. Caldwell, E. P. S. 318.

(Continued from JOURNAL No. 15, Page 196.)

D. Postage Due

The mention of postage due brings to the mind of the average stamp collector those special adhesive stamps used by postal people to collect and account for insufficiently paid or unprepaid postage. On the other hand, the marcophile, student of the pre-stamp period, visualizes the several postal markings which attempted to accomplish the same end.

Undoubtedly, postage due was born during the very beginning of organized postal service. During those early days and well into the nineteenth century, prepayment of the postal fee was the exception rather than the rule. To prepay postage was considered unethical; it presupposed that the addressee was unable to pay or that he might refuse to pay the postage. There were some exceptions, notably on mail addressed to foreign countries when, by the terms of a postal treaty, prepayment to the frontier was required.

By the simple expedient of pen and ink, or crayon markings, the Swiss indicated the postage status on the "cover"; prepaid postage was marked on the back of the cover, while postage to be collected from the addressee was noted on the front. With but rare exceptions, these markings consisted of numerals only, the monetary unit was omitted. Rare also are those cases where a stamping device in place of manuscript was used. It was customary also, in the case of prepaid mail, to add the word "Franco" on the face of the "cover" indicating it was "franked"; that is, the postage had been prepaid. On letters prepaid to the frontier, we find the notation "Franco Frontiere" or "Franco Grenze" these being, respectively, the French and German language indications of the letter's postage status.

Generally speaking, these manuscript numerals indicated the amount of postage in Kreuzers, the one monetary unit having universal exchange value throughout Switzerland. Although the French monetary system was standard in Geneva, the Kreuzer did have a fixed exchange value in that canton. Other monetary variations existed, particularly in the very early years, but here we encroach on the field of numismatics.

The use of manuscript markings to indicate postage-due was subject to irregularities on the part of some postmen. It has been said⁽⁴⁰⁾ that in France, where this same system was in use, some postmen increased the amount to be collected, by adding an additional digit to the number on the "cover" and retaining such added charge. The adoption of postage-due stamps by France, in 1859, undoubtedly was motivated by a determination to eradicate that practice.

Notwithstanding the close and intimate relations that existed between France and Switzerland, and the obvious advantages of postage-due adhesive stamps, the Swiss did not adopt such postal reform until almost two decades later.

Durussel Die 1878-1910

It was early in 1878 that the Swiss Postal Department decided to use postage-due adhesive stamps. The preparation of the dies and printing cliches was entrusted to a Bernese engraver named Durussel, and the stamps, (Scott's designs D1 & D2) with one exception, were distributed to post-offices in July of 1878—the 3 Centimes was made available on January 31, 1880.

⁽⁴⁰⁾ Hahn, Mannel—The French Postage-Due Markings on Letters from the U. S., 1848 to 1857, and their Background—in *Third American Philatelic Congress Book*, page 30.

Fortunately for philately, Hermann Ritter, architect and philatelist of Zurich, made a very detailed and complete study of this issue. The results of his extensive and pains-taking research have been made available to the philatelic world.⁽⁴¹⁾

According to Ritter, Durussel engraved a high relief steel die of the frame, a conventional, geometric design in axial balance. After hardening this, he made an intermediate, intaglio steel die, followed by a high relief steel die. With this latter, Durussel made two intaglio steel dies. One of these was hardened and used for producing the copper, high-relief printing cliches. The same process was used in making the printing cliches for the figure of value. Be it noted that these stamps are bi-colored, the frame in one hue and the figure of value in another.

On the first dies and printing cliches (Scott's design D1), the design included a sort of sun-burst consisting of 80 very fine lines radiating from the center and each alternate line terminating at the inner circle. The printing ink tended to accumulate in the narrow spaces between these lines and produce irregular spots of color on the stamps. To remedy that condition the sunburst was removed from the secondary high relief die and a new intaglio die and high relief printing cliches made. The extreme ends of the longer radii, those terminating at the inner circle, were retained and can be seen on all stamps of this issue, except of course, the 1 Centime of the first printing, which contains the complete radii.

The printing contract was awarded to Stampfli & Co., of Bern, and they continued to print these stamps until 1907 when the work was taken over by the Federal Mint in Bern.

The Sihl Mills in Zurich supplied the paper in cut form of a size to accommodate 400 stamp-subjects. Hence for printing, assemblies of 400 cliches arranged in units of 100 subjects separated by gutters, were used. On several occasions, due to the worn condition of many of the cliches, printings were made from assemblies of 100 cliches.

The gumming and perforating operations were performed in the Mint, the old 11 3/4 gauge frame perforator being used for the latter.

These stamps are found on three kinds of paper: the early printings on unwatermarked, white wove; followed by unwatermarked, granite (red and blue silk fibers); and, finally, by granite paper containing a natural watermark (Scott's watermark design No. 183). Control marks⁽²¹⁾ were added to the stamps printed on the unwatermarked papers.

Color changes found in this issue present a fertile field for the advanced collector who is interested in such study. Not only do we find the usual variations resulting from long currency, but there appears to have been planned changes with a definite purpose in view. It seems to the author that the Department was trying to find a color that would cause the postage-due adhesive to stand out on the cover and thus not be overlooked; and yet be one that would increase the visibility of the postmark. The author is of the opinion that the postmark served a purpose in addition to that of simply cancelling the stamp—accounting, perhaps.

Let's look at a hypothetical case. Mr. X in London, England, mails a letter to Mr. Y in Birmingham and franks it at the domestic rate. In the meantime, Mr. Y has departed for a Continental vacation, headed for Geneva, and the letter is forwarded to that city. The Geneva postal clerk, seeing the franking is insufficient for the international rate, adds a postage-due stamp and cancels it with the office canceller. The letter-carrier finds that Mr. Y. has departed, leaving a Zurich forwarding address. Whereupon the Geneva clerk annuls the postage-due stamp by postmarking it "Annule"—French is the language used in Geneva. Upon arrival in Zurich another postage-due stamp is added and cancelled with the office canceller. Again this letter fails to catch up with Mr. Y.; he has departed for home. Accordingly, the Zurich clerk annuls his postage-due stamp by postmarking it "Ungültig"—German is the language used in Zurich.

Here we see two due stamps have been used but no money collected. Certainly some accounting for the due stamps used in this case must be made, and that would include cross-reference between the two post-offices. Undoubtedly, visibility of the post-mark in

(41) Ritter, Hermann—Die Portomarken der Schweiz—Published by Zumstein & Co., Bern.

(21) See JOURNAL No. 9, page 10.

such cases becomes important. This hypothetical case is typical of a number of such postage-due covers in the author's collection.

Color variation to which we refer, concerns the frame portion of the design only. The figure of value presents some variation, but this is of minor importance.

The first few printings—1878 to 1882—are in blue with an ultramarine influence. In 1883 there was a radical change to a very pale green which, during several years following, shows a strong influence of yellow, at times becoming more of a greenish-yellow. From 1892 through the final printing in 1909 an olive influence is seen. Ritter records the final printing—one Centime value only—in light gray-greenish-olive.



Courtesy of Zumstein & Co.

Fig. 46.

Essays

But one essay of this period is known to the author: a 500 Centimes value (Fig. 46) recorded by Zumstein. The general idea of the design composition is somewhat similar to the issued stamp, but whether it is a predecessor or not is not recorded.

Date (?*). Die (?*) impression (Fig. 46) on white paper without control mark; imperforate.

No. 328. 500 Centimes, violet.

Proofs

1877-1878. Designed (?*) by Durnssel of Bern. Typographed plate-impressions, (cliche assembly) in normal colors, white paper without control mark; imperforate.

- No. 329. 1 Centime, blue, blue**
- No. 330. 2 Centimes, blue, blue**
- No. 331. 3 Centimes, blue, blue**
- No. 332. 5 Centimes, blue, blue**
- No. 333. 10 Centimes, blue, blue**
- No. 334. 20 Centimes, blue, blue**
- No. 335. 50 Centimes, blue, blue**
- No. 336. 100 Centimes, blue, blue**
- No. 337. 500 Centimes, blue, blue**

1882. Designed (?*) by Durnssel of Bern, typographed plate-impressions (cliche assembly) in normal colors; white paper with control mark; imperforate.

- No. 338. 5 Centimes, light bluish-green, carmine-red**
- No. 339. 10 Centimes, yellow-green, dark red**

* Inserted by the author.

- No. 340. 10 Centimes, light bluish green, carmine-red
- No. 341. 10 Centimes, blue-green, dark red
- No. 342. 10 Centimes, light green, carmine-red (granite paper)
- No. 343. 10 Centimes, light yellowish-green, carmine-red
- No. 344. 10 Centimes, light green, carmine-red
- No. 345. 20 Centimes, light bluish-green, carmine-red
- No. 346. 50 Centimes, light bluish-green, carmine-red
- No. 347. 100 Centimes, light bluish-green, carmine-red.
- No. 348. 500 Centimes, light bluish-green, carmine-red

Trial Color Proofs

1882. Designed (?) by Durussel of Bern, Typographed plate-impressions (cliche assembly) without control mark; imperforate.

- No. 349. 10 Centimes, brownish-yellow, dark red
- No. 350. 10 Centimes, brownish-yellow, violet
- No. 351. 10 Centimes, brownish-yellow, green (granite paper)
- No. 352. 10 Centimes, dull pink, deep blue
- No. 353. 10 Centimes, pink, light blue
- No. 354. 10 Centimes, yellowish-orange, dark brick-red
- No. 355. 10 Centimes, yellowish-orange, light blue
- No. 356. 10 Centimes, dull lilac-gray, brown
- No. 357. 10 Centimes, dull-gray-violet, deep yellow
- No. 358. 10 Centimes, violet, dark brick-red

Other trial color proofs are believed to exist.

L'Eplattenier Design 1910-1924

On September 1, 1910, after a little over three decades of currency, the Durussel design was superseded by one (Scott's design D3) essayed by the late Charles L'Eplattenier (1874-1946), a drawing instructor in La Chaux-de-Fonds. This composition depicts a grouping of Alpine Roses, the Swiss Cross, and the figure of value on a silhouetted background of the Eiger, Mönch and Jungfrau peaks. Albert Geel of Sargans is credited with having engraved the original die—presumably in steel, the remaining manufacturing steps took place in the Postal Printing Plant. Watermarked, granite paper (blue and red silk fibers) was supplied by the Sihl Mills of Zurich. Very likely this was furnished in cut form of a size to accommodate 400 stamp subjects. We presume such was the size of the typograph printing plates. The frame perforator of $11\frac{3}{4}$ gauge, used for all typographed stamps, was used in this issue.

The bi-color policy for postage-due stamps, established in 1878, was continued with this issue, the stamps being printed in blue-green and vermillion.

Essays and proofs of this issue do not appear to have been philatelically recorded.

Salzmann Design 1924-1938

Albert Salzmann of Geneva essayed the design (Scott's design D4) for the superseding issue of 1924. This is somewhat heraldic in concept in that it shows the figure of value in a sort of shield with two children serving as supporters. Like all previous Swiss postage-due stamps, this issue is bi-colored—greenish-olive and vermillion.

The typographic printing took place in the Postal Printing Plant. Watermarked, granite (blue and red silk fibers) paper was supplied by the Sihl Mills. Beginning with the 1934 printings, this paper appeared with light grilling on the gum side, and chalky surface on the printed side.

The remaining manufacturing details are similar to those of the preceding issue.

Essays and proofs are not known to the author.

The First Monochrome Issue 1938

The Department discontinued using typography for the manufacture of its postage stamps, when, in 1936, it installed modern equipment using the intaglio engraved process. The printing press is a continuous rotary machine in which all steps are automatic. The pre-gummed roll of paper is fed into the press at one end and, in its course to the far end and return, it is dusted, dampened, printed, dried, perforated, postal-pane numbered, and cut into sheets ready for checking by an inspector.

The preliminary steps—hardening of the original die, taking up the design on the transfer roll, and the final “rocking-in” of the stamp designs on the printing cylinders—form a part of this modern, efficient stamp-manufacturing plant.

On February 1, 1938, postage-due stamps, manufactured in this plant, were placed in use. These were the first stamps of this category printed in monochrome—a single color for all denominations.

The design (Scott's design D5), simple but dignified, was essayed by Werner Weis-konig of St. Gallen; the engraving is credited to Gottfried Matter of Zurich. The steel printing cylinders contain 200 subjects arranged in groups of 50 subjects. These 50 subject groups follow one another in single-file around the periphery of the cylinder which is sufficiently long to accommodate ten stamp subjects of ordinary size.

Two varieties of paper were used in the early printings of these stamps. One of these, supplied by the Sihl Mills, is lightly grilled; the other, furnished by the Biberist Mills is smooth. Both are white wove and unwatermarked. It would seem that the grilled variety was used only for a short time.

Postal panes are of 50 subjects and are perforated $11\frac{3}{4}$. These stamps are still in current use.

Essays and proofs of this issue do not appear to be in philatelic ownership.

(To be continued.)

Essays & Proofs at Wichita Exhibition S. P. A. Convention August 29 to 31, 1947

At the Wichita show there were eight exhibits of Essays and Proofs. Competing thus for the Smeltzer Trophy were:

Julian F. Gros, with 1881 Atlanta Trial Color Proofs practically complete; Dr. Clarence Hennan with Argentine Republic early issue die and plate proofs, well written up and explained; Howard A. Lederer with Cape of Good Hope die proofs of the rectangular issues and the “Woodblocks”; John N. Myer with Colombia die proofs shown extensively, well written up and explained; Thomas F. Morris with a display of beautiful and unique Canada die essays and proofs; John D. Pope III with U. S. Departments featuring the rare 1915 printing of small die proofs; Stephen G. Rich with South African and Italian essays; and Olive M. Westphal with various U. S. die and plate proofs.

The judges, including International Secretary Ben Reeves of this Society, with A. C. Russo of Chicago and Al Burns of Albany, Oreg., awarded the Smeltzer Trophy to Dr. Hennan.

The show was on the “Open Plan” of awards, not by sections, except for the special field trophies. Thus every exhibit competed against every other. Essay and Proof exhibits did well under these trying conditions, with these awards:

Gold medal to John N. Myer; silver medal to Thomas F. Morris; Special Award to Olive M. Westphal.

Thus four of our eight exhibits won awards: four out of our eight in a field of 85 exhibits with only 40 awards including the trophies.

The President's Cup for the Best Article in Journals 11 to 14



Ray Kershner, Photo

George W. Caldwell Receiving The 1947 Presidents Cup from President Smeltzer.

The 1947 Presidents Cup for the Best Article in E. P. JOURNALS 11 to 14 was awarded by the Committee of Judges to George W. Caldwell for his series of articles on "Switzerland, Its Essays and Proofs." President Smeltzer presented this cup to Mr. Caldwell at a meeting of the Philadelphia Chapter 18 A. P. S. of which Mr. Caldwell is a member of the Board of Governors. Mr. Caldwell announced that his future articles in this series are "Not in Competition" for future President's Cups.

Second and Third Places went to Karl Burroughs and William J. Harrison as shown by the Report of the Judges which follows:—

Report of Journal Judges

In considering the articles in ESSAY PROOF JOURNALS Nos. 11 to 14, inclusive, the task of your Committee was rendered rather difficult by the uniform excellence of the contributions.

All of the articles attain an excellence well above that of any other American Philatelic publication. They are all quite evidently the result of serious study, and are worthwhile additions to our philatelic knowledge.

Giving due consideration to all the factors involved we are of the opinion that the best article in the numbers under consideration is—

"Switzerland, Its Essays and Proofs," in JOURNALS Nos. 11, 12, 13, and 14, by George W. Caldwell, E. P. S. 318.

Second we place,

"Five Cents, 1847, Plate Proofs," in JOURNAL No. 14,
by Karl Burroughs, E. P. S. 9.

Third is,

"Some Notes on the Harrison Family of Engravers," in JOURNAL No. 12,
by William J. Harrison.

Your Committee trusts that its decisions meet with the approval of the members.

Respectfully,

Wintthrop S. Boggs,

Chairman for the Committee.

Lester G. Brookman

David Lidman.

Aug. 6, 1947.

Vol. I Scott's 1948 Standard Catalogue

A Review by the Editor.

Volume I of Scott's 1948 Standard Postage Stamp Catalogue covering The Americas and the British Commonwealth of Nations was published Sept. 23, 1947 by Scott Publications, Inc., Gordon R. Harmer, Editor. It contains 853 pages and a page of Addenda with the U. S. Centenary Exhibition issues. Pricing was determined during April to July 1947 for fine condition only. It now contains 853 pages and is bound in orange color the same as the 1946 edition and the 1947 U. S. Catalogue. This book is priced at \$3.50 from your dealer. The many new numbers in 17 countries and price changes thruout make this Catalogue a necessity.

U. S. New Numbers

For our readers, probably the most interesting feature in this new Catalogue is the change of U. S. Stamp numbers for the 1851-60 issue, following immediately the new numbers 1 to 4 given the 1847 issue last year. The new numbers 5 to 47 replace old numbers 30 to 54H thereby eliminating old numbers with suffix letters. We are surprised and disappointed that major numbers 5 to 10 have been given to the six minor varieties of the 1851 1 cent stamp of which new No. 5 Type I (7RIE) occurs only once on one plate of 200 stamps and therefore is an extremely minor variety, now priced at \$7500. unused and \$1000 used, of which less than about 25 copies exist used or unused. Why this variety merits a major number and a numbered space in a printed album, is difficult to understand especially as the wealthy collectors who only are able to own this stamp invariably use blank album pages. This Type I design is more common in the 1857 perforated issue which has an undisputed new number 15, as also the 1875 reprint new number 40. Ashbrook's minor Types 1B and 1C, of which only six stamps on plate 1 exist, are not listed at all. Type II new number 7 should, in our opinion, be the only major number for the 1851 1 cent stamp as there are more stamps of this clearly identifiable type than any other variety. Type III new number 8, IIIa new number 9, and Type IV new number 10, all vary greatly in minor details and are so difficult for the average collector to identify that we believe it a great mistake to assign them major numbers when A, B and C added to a major number for Type II would suffice. To provide album spaces for these minor varieties when each stamp on the plate is different from the other, discourages new collectors. All of the many recut varieties of Type IV are priced lower (\$12.00 unused and \$8.00 used) than all other types. The average collector uses the Standard rather than the U. S. Catalogue, where minor varieties are more properly catalogued.

The same argument, in lesser degree, applies to the four varieties of the 1851 10 cents stamps as there are only bottom full rows of Type I, new number 13, priced at \$500.00 unused and only \$60.00 used. Type IV is priced \$500.00 unused and \$125.00 used (why not the same price used as No. 13?); it has only eight various recut varieties on the plate of 200 stamps. Surely these minor varieties are only identifiable and of interest to specialists, yet these very minor varieties are given major numbers, and probably spaces in the printed album.

British North America New Numbers

Canada 1868 and 1870 large and small Queen head, 1888-97, 1942-43 and the Registration issues have been reshuffled with new numbers, as have also Newfoundland 1941-44 stamps. These Canada changes will cause a renumbering of the E. P. S. Proof Catalog in JOURNAL No. 6 pages 109, 110, 111, 112, JOURNAL No. 9, pages 43, 44, JOURNAL No. 10 pages 168, 169. Detail renumbering will be given in the next Canada Addenda of our Catalog.

Stamp Prices

Although the 1948 Catalogue prices were determined during April to July 1947, near the top of the present inflation, there are very few substantial price changes from the 1847

to the 1880 U. S. issues over those of 1946, two years earlier, before the inflation was well under way. Only about 60 prices out of 200 (30%) major numbers, 1847 to 1880 used and unused, have had any increased price in these two years. These 60 increases only average about 20% with no increases for 70% of all these classic stamps. The whole average increase is therefore only about 6% in two years, while the purchasing value of the dollar used for pricing, has decreased about 30%. Thus U. S. classic stamp prices have lagged behind everything else and are therefore cheap or underpriced when bought with 1947 dollars. Few philatelists seem to realize that the 1947 dollar purchases only one-fifth the value of the 1931 Hoover dollar. Roosevelt then devalued the dollar to about 57 cents and now the 1947 33 cents dollar only buys 1/3 as much building or other tangibles, as the 1932 dollar. Yet most stamp prices have not increased 300% since 1932, 100% since 1941 or even 20% since 1946. Due to present inflation when nearly everything has gone up greatly in price, stamp prices have not kept pace with rising prices of everything else, or the decreased purchasing value of the dollar. Consequently all stamps which have not been increased in catalogue price since inflation came, have actually gone down in price and are cheap in today's market. U. S. Classic stamps, as tangibles, should still be a "good hedge against inflation," or deflation. It therefore seems better to hold U. S. classic stamps than to sell now and buy something else with the money. If the 1948 catalog prices truly reflect market prices then philatelists have not appreciated how cheap these U. S. classic stamp prices are in comparison with the purchasing value of the dollar. Present demand is generally for very fine or superb condition whereas catalog prices are only for fine condition.

No. in 1947 Cat.	No. in 1948 Cat.	No. in 1947 Cat.	No. in 1948 Cat.	No. in 1947 Cat.	No. in 1948 Cat.				
UNITED STATES									
30	5	54E	44	254	256				
30B	6	54F	45	255	257				
31	7	54G	46	256	258				
32	8	54H	47	256A	259				
32B	9	921	922	257	260				
32D	10	922	923	258	261				
33	11	923	924	259	262				
34	12	924	925	260	263				
35	13	925	926	261	264				
35A	14	926	921	262	265				
35B	15	CANADA							
35C	16	23	24	263	266				
36	17	24	25	264	267				
40	18	25	27	265	268				
40B	19	26	28	266	269				
41	20	27	29	267	270				
42	21	28	30	268	271				
42B	22	29	31	269	272				
42D	23	30	32	270	273				
42F	24	31	33	271	274				
43	25	32	23	F2	F1b				
44	26	33	35	F3	F2				
45	27	34	36	F4	F3				
46	28	35	36d	J3	J4				
47	29	36	37b	J4	J3				
48	30	37	41	NEWFOUNDLAND					
49	31	38	39	253	254				
49A	32	39	43	254	255				
49B	33	40	40b	255	256				
49C	34	41	45	256	258				
50	35	42	26	257	267				
51	36	43	38	258	253				
52	37	44	42	259	257				
53	38	45	34	260	259				
54	39	48	44	261	260				
54A	40	121	deleted	262	261				
54B	41	251B	252	263	262				
54C	42	252	253	264	263				
54D	43	252A	254	265	264				
		253	255	266	265				
				267	266				

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman

415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing.

ABBREVIATIONS

E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
 A, etc.
v—vertical reading up
h—horizontal
d—diagonal lower l. to upper r.
t—top
b—bottom
c—center

l—left
r—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
 imperf
6—plate print on stamp paper
 perf.
7—plate print on experimental
 paper

SPECIMEN.

S-B
SPECIMEN. 23 x 3 mm.

SPECIMEN.

S-D
SPECIMEN. 23 x 3 mm, thin letters

SPECIMEN.

S-E
SPECIMEN. 23 x 3 mm. thick letters

SPECIMEN

S-F
SPECIMEN. 22 x 3 mm. no period
and wide N. From fifth row.

SPECIMEN.

S-G
SPECIMEN. 21 x 25 mm.

SPECIMEN

S-J
SPECIMEN. 3 mm. high in half circle about 34 mm. inner diameter. Said to exist inverted to form complete circle. On four proofs.

New Brunswick

By Perkins, Bacon & Co.

1851.

1TC5. 3 Pence

Engraved plate of 160 designs.
 1890 plate proof on 15 f/2 dull
 faint y-orange wove paper .003"
 thick (800 printed)
 11 -/1 dim orange 12.50
 11 -/1 block of four 62.50

2TC4. 6 Pence.

Engraved plate of 160 designs.
 Plate proof on cardboard .014"
 thick (rare)
 71 o/5 black 100.00
 71 o/5 block of four 600.00
 2TC5. 1890 plate proof on 15 f/2 dull
 faint y-orange wove paper .003"
 thick (800 printed)
 71 1/5 gloomy v. dark car-
 bon gray 12.50
 71 1/5 block of four 62.50



3E-A.

3EA. 1 Shilling.

Size of design 22.5 x 22.5 mm.
 Incomplete engraving. Small corner lines in inner corners of numeral squares. Small die essay on card.

69 o/5 black 125.00

3TC5. Engraved plate of 160 designs.
 1890 plate proof on 15 f/2 dull
 faint y-orange wove paper .003"
 thick (800 printed)

71 1/5 gloomy v. dark car-
 bon gray 15.00

71 1/5 block of four 75.00

1860. By American Bank Note Co., N. Y.



5E-A

5E-A. 1 Cent.

Size of design 23 x 18 mm.

g. 1879. Small die essay on white soft proof paper .003" thick about 22 x 25 mm. on card about 33 x 29 mm. (Goodall) (rare)

5 k/1 dim dark o-o-red 90.00
 37 m/1 dim dusky g-b-green 90.00
 43 m/2 dull dusky g-blue 90.00
 71 o/5 slate-black 100.00

5TC2. Die No. 130.

g. 1879. Small die trial color proofs on white soft proof paper .003" thick about 30 x 28 mm. on card about 32 x 28 mm. (Goodall) (rare)
 5 k/1 dim dark o-o-red 70.00
 15 m/2 dull dusky y-orange 70.00
 37 m/1 dim dusky g-b-green 70.00
 43 m/2 dull dusky g-blue 70.00
 71 o/5 slate-black 80.00

5TC3. Trial color plate proof on India paper

11 i/0 deep orange 4.00
 11 i/0 block of four 20.00

5TC5. Trial color plate proof on white wove paper .0035" thick (scarce)
 1 i/1 dim deep red 25.00

5P3. Engraved plate 10 x 10 = 100 designs.

(Scott's brown-violet)
 Plate proof on India paper.
 69 m/3 dismal dusky r-v-red
 (N) 5.00

69 m/3 block of four 25.00

5P3S-Bd. Plate proof on India paper. Red S.

69 m/3 dismal dusky r-v-red
 (N) 3.00

69 m/3 block of four 15.00

5P3S-Dht. Plate proof on India paper. Red S.

69 m/3 dismal dusky r-v-red
 (N) 3.50

69 m/3 block of four 17.50

5P3S-D,Fht. Plate proof on India paper. Red S.

69 m/3 block of four, both
 D and F types S. 20.00

5P3S-Fht. Plate proof on India paper. Red S.

69 m/3 dismal dusky r-v-red
 (N) 3.50

69 m/3 block of four 17.50

5P3S-Ght. Plate proof on India paper. Red S.

69 m/3 dismal dusky r-v-red
 (N) 3.50

69 m/3 block of four 17.50

6P3. 1 Cent.

(Scott's red-lilac)
 Plate proof on India paper.

61 m/0 dusky v-r-violet 6.00

61 m/0 block of four 30.00

61 m/1 dim dusky v-r-violet 5.00

63 m/1 dim dusky r-violet 5.00

63 m/1 block of four 25.00

7TC2. 5 Cents.

Die No. 97.

g. 1879. Small die proofs on white soft proof paper .003" thick about 27 x 32 mm. on card about 33 x 41 mm. (Goodall) (rare)

5 k/1 dim dark o-o-red 70.00

15 m/2 dull dusky y-orange 70.00

7P2g. 37 m/1 dim dusky

g-b-green 80.00

7TC2g. 43 m/2 dull dusky g-blue 70.00	5 h/0 m. deep o-o-red 3.50
71 o/5 slate-black 80.00	5 h/0 block of four 17.50
7TC3. Trial color plate proof on India paper.	8P3S-Fvl. Plate proof on India paper. Green S.
15 i/0 deep y-orange 4.00	5 h/0 m. deep o-o-red 4.50
15 i/0 block of four 20.00	9TC2. 12½ Cents. Die No. 129. Small die proof on India paper.
7TC3S-Dvl. Trial color plate proof on India paper. Red S.	45 k/2 dull dark b-g-blue 30.00
69 o/5 black 5.00	a. 1869? Small die proof on white bond paper .004" thick from sam- ple sheet, see cover Journal No. 5. 35 k/1 dim dark green 25.00 Other colors exist.
7P3. Plate proof on India paper. 33 m/1 dim dusky g-y-green (N) 4.50	b. 1869. Small die proof on 17 g/2 v. faint o-yellow soft wove paper .0025" thick. From sample sheet, see cover Journal No. 5. 1 -/1 dim red 17.50
33 m/1 block of four 22.50	3 d/0 pale o-red 15.00
a. 37 m/0 dusky g-b-green (N) 5.00	5 m/1 dim dusky o-o-red 20.00
37 m/0 block of four 25.00	Other colors exist.
7P3S-Dvl. Plate proof on India paper. Red S.	g. 1879. Small die proof on white soft proof paper .003" thick about 31 x 26 mm. on card about 45 x 28 mm. with part of an outline en- graving to right (Goodall) (rare) 5 k/1 dim dark o-o-red 85.00
33 m/1 dim dusky g-y-green 4.50	15 m/2 dull dusky y-orange 85.00
7P3S-D,Fvl. Plate proofs on India pa- per. Red S.	37 m/1 dim dusky g-b-green 85.00
Both D and F types S.	43 m/2 dull dusky g-blue 85.00
33 m/1 block of four 20.00	71 o/5 slate-black 95.00
7P5S-G. On wove stamp paper .004" thick imperf. probably had gum. SPEC or IMEN black.	9TC3. Trial color plate proof on India paper.
35 m/2 dull dusky green 25.00	11 i/0 deep orange 4.00
37 n/0 v. dusky g-b-green 25.00	11 i/0 block of four 20.00
8TC1. 10 Cents. Large die proof on India paper — x 68 mm. (with 11E1 5 cents 15 mm. to left).	13 i/0 deep o-y-orange 4.00
13 k/0 dark o-y-orange (10c. only) 50.00	13 i/0 block of four 20.00
13 k/0 with 11E1 on same paper 125.00	9TC6. 1869? Small die proof on stiff bond paper perf. 12, yellow gum. Probably printed from sample plate, see cover Journal No. 5. Duplicate colors unknown.
8TC2. Small die trial color proof on India paper stamp size.	1 k/1 dim dark red 45.00
48 1/1 dim v. dark m. g-b-blue 30.00	13 k/2 dull dark o-y-orange 40.00
65 n/4 smoky v. dusky r-r-violet 30.00	15 m/5 gloomy dusky y- orange 45.00
g. 1879 Small die proofs on white soft proof paper .003" thick about 26 x 31 mm. on card about 34 x 41 mm. (Goodall) (rare)	16 m/2 dull dusky m. y- orange 40.00
8P2g. 5 k/1 dim dark o-o-red (N) 80.00	23 m/2 dull dusky yellow 40.00
8TC2g. 15 m/2 dull dusky y-orange 70.00	25 m/2 dull dusky y-g- yellow 40.00
37 m/1 dim dusky g-b- green 70.00	35 m/1 dim dusky green 45.00
43 m/2 dull dusky g-blue 70.00	39 m/1 dim dusky b-green 40.00
71 o/5 slate-black 80.00	48 m/1 dim dusky m. g-b- blue (N) 50.00
8TC3. Trial color plate proof on India paper	49 m/2 dull dusky blue 40.00
11 h/0 m. deep orange 4.00	69 o/5 black 50.00
11 i/0 deep orange 4.00	71 o/5 slate black 50.00
11 i/0 block of four 20.00	9TC7. 1869? Small die proof on 44 -/2 dull m. g-blue paper perf. 12. o. g. Probably printed from sample plate, see cover Journal No. 5. Duplicate paper colors unknown
13 k/0 dark o-y-orange 5.00	69 o/5 black 25.00
8P3. Plate proof on India paper.	9P3. Plate proof on India paper.
5 h/0 m. deep o-o-red 4.50	45 k/2 dull dark b-g-blue 25.00
5 h/0 block of four 22.50	48 1/0 v. dark m. g-b-blue 10.00
5 j/0 deep o-o-red 5.00	48 m/1 dim dusky m. g-b- blue 4.50
5 j/0 block of four 25.00	48 m/1 block of four 22.50
8P3S-Dvl. Plate proof on India paper Green S.	

48 n/1 dim v. dusky g-b- blue	4.50
48 n/1 block of four	22.50
9P3S-Bd. Plate proof on India paper.	
Red S.	
48 m/1 dim dusky m. g-b- blue	4.00
48 m/1 block of four	20.00
9P3S-Dht. Plate proof on India paper.	
Red S.	
48 n/1 dim v. dusky m. g-b- blue	4.00
9P3S-Eht. Plate proof on India paper.	
Red S.	
48 n/1 dim v. dusky m. g-b- blue	3.50
48 n/1 block of four	17.50
9P3S-Fht. Plate proof on India paper.	
Red S.	
48 n/1 dim v. dusky m. g-b- blue	4.00
10TC2. 17 Cents.	
Die No. 73.	
g. 1879. Small die proof on white soft proof paper .003" thick about 27 x 31 mm. on card about 33 x 37 mm. (Goodall) (rare)	
5 k/1 dim dark o-o-red	70.00
15 m/2 dull dusky y-orange	70.00
37 m/1 dim dusky g-b- green	70.00
43 m/2 dull dusky g-blue	70.00
10P2g. 71 o/5 slate-black (N)	80.00
10TC3. Trial color plate proof on India paper.	
11 i/0 deep orange	4.00
11 i/0 block of four	20.00
10P3. Plate proof on India paper.	
69 o/5 black	4.50
69 o/5 block of four	22.50
71 o/5 slate-black	5.00
10P3S-Bd. Plate proof on India paper.	
Red S.	
69 o/5 black	4.00
69 o/5 block of four	20.00
10P3S-Dvl. Plate proof on India paper.	
Red S.	
69 o/5 black	3.50
69 o/5 block of four	17.50
10P3S-Evl. Plate proof on India paper.	
Red S.	
69 o/5 black	3.50
69 o/5 block of four	17.50
10P3S-Fvl. Plate proof on India paper.	
Red S.	
69 o/5 black	4.00
11E. 5 Cents, Connell.	
As these were not sold as "evidence of prepayment of postage," all are essays.	
1. Large die essay on India paper — x 68 mm. (with 8TC1 on same paper)	
13 k/0 dark o-y-orange (5c only)	80.00
13 k/0 with 8TC1 on same paper	125.00
2. Small die essay on India paper about 23 x 29 mm.	
5 k/1 dim dark o-o-red	80.00

37 n/1 dim v. dusky g-b- green	80.00
3. Plate essay on India paper.	
5 m/3 dismal dusky o-o- red (brown)	22.50
5 m/3 block of four	112.50
9 m/3 dismal dusky o-r- orange (brown)	22.50
9 m/3 block of four	102.50
9 m/3 double transfer at left	50.00
11 i/0 deep orange	17.50
11 i/0 block of four	87.50
11 m/1 dim dusky orange (brown)	25.00
5. Plate essay on stamp paper imperf.	
13 m/2 dull dusky o-y- orange (brown)	175.00
15 m/2 dull dusky y-orange (N)	200.00
11E3S-Bd. Plate proof on India paper.	
Red S.	
9 m/3 dismal dusky o-r- orange (brown)	10.00
9 m/3 block of four	50.00
11E3S-Dvl. Plate proof on India paper.	
Red S.	
9 m/3 dismal dusky o-r- orange (brown)	12.50
11E3S-Evl. Plate proof on India paper.	
Red S.	
9 m/3 dismal dusky o-r- orange (brown)	12.50
9 m/3 block of four	62.50
11E3S-Fvl. Plate proof on India paper.	
Red S.	
9 m/3 dismal dusky o-r- orange (brown)	15.00
11E3S-Fvl. Both D and F types S. in block of four	
	70.00
1863.	
12TC2. 2 Cents.	
Die No. 219 and imprint at bottom of card.	
g. 1879. Small die trial color proof on white soft wove paper about 22 x 30 mm. on card about 37 x 40 mm. (Goodall) (rare)	
5 k/1 dim dark o-o-red	80.00
15 m/2 dull dusky y-orange	80.00
37 m/1 dim dusky g-b- green	80.00
43 m/2 dull dusky g-blue	80.00
71 o/5 slate-black	90.00
12TC3. Trial color plate proof on India paper.	
1 k/1 dim dark red	4.00
3 -/2 dull o-red	3.50
3 -/2 block of four	17.50
35 m/0 dusky green	3.50
35 m/0 block of four	17.50
69 o/5 black	4.50
69 o/5 block of four	22.50
71 b/2 dull light v-r-red	3.50
12P3. Plate proof on India paper.	
11 i/0 deep orange (N)	4.50
13 i/0 deep o-y-orange	4.50
13 i/0 block of four	22.50

(Catalog to be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. We call catalogers' attention to the importance of illustrating all essays which are not referred to illustrated catalogs, so that bidders may know designs.

H. R. Harmer, London Sale June 16, 1947.

Canada

1897 1/2c to 8c cardboard proofs, 7 horizontal pairs 66P4-72P4 144.00

Great Britain

1840	1p. half oz. black Whiting's embossed essay Queen's head to L. in up-right oval	1E-W.	29.00
1887	1 1/2p. blue essay of frame, block of 4 on Crown w'm'k paper	112E5	66.00
1902	1s. color (?) trial on bluish Crown w'm'k, paper perf.	122TC6	15.00
	1/2p., 1p., 4p. orange, 5p, 10p normal color plate proofs, 5 blocks of 4 on buff paper	127-149P4	28.00
	1p. carmine plate proof on Crown w'm'k. paper CANCELLED block of 4	128P5S	13.00
	1p. deep green trial color plate proof on thick paper, block of 4	128TC5	20.00
	1p. pale green trial color plate proof on thick paper, block of 4	128TC5	22.00
	6p. black trial color plate proof on thick paper, block of 4	135TC5	31.00
1911	1p. Die 1b deep rose-red plate proof imperf. mint block of 4	152P5	21.00
	1p. rose-red plate proof on thin gummed paper, block of 4	152P5	21.00
1911	1p. rose-red plate proof on thick ungummed paper, block of 4	152P5	11.00
	1p. deep rose-red experimental printing on chalk surfaced paper	152P5	21.00
1912	3p. blue essay with wreath design	164E	21.00
	3p. rose-red essay with wreath design	164E	21.00
	3p. sage-green essay with wreath design	164E	16.00
	3p. green, 7p. black trial color proofs	164TC, 168TC	28.00
	4p. rose trial color proof	165TC	27.00
	4p. magenta trial color proof	165TC	28.00
	8p. brownish-red trial color proof on w'm'k. paper	169TC	32.00
	8p. red-brown trial color proof on w'm'k. paper	169TC	32.00
	8p. black trial color proof	169TC	16.80
1913	2s.6p. bright ultramarine plate proof imperf.	173TC5	28.00
	2s.6p. black ultramarine plate proof imperf.	173TC5	28.00
	2s.6p. dull green plate proof imperf. on card	173TC4	28.00
	2s.6p. bright magenta plate proof perf.	173TC6	50.00
	2s.6p. sepia-brown plate proof imperf. corner copy	173TC5	36.00

H. R. Harmer, London Sale June 23, 1947.

Great Britain

1840	1p. Prince Consort essay	1E	18.00
1912	3p. red-brown wreath design essay	164E	15.00
	3p. reddish-purple essay similar to 1911 1p. design	164E	15.00
	4p. greyish-mauve essay	165E	30.00
	5p. grey-black essay	166E	16.00

H. R. Harmer, Inc., London Sale July 7, 1947.

Bolivia

1925	1c. green 5 unissued die essays of states of the die to completion	150E	37.80
	2c. color (?) 7 unissued die essays of states of the die to completion	151E	52.00
	5c. red 8 die essays of states of the die to completion 3 on white, 5 on green	152E	58.00
	10c. red die proofs, 1 on white paper, 1 on yellow paper	153P1	23.00
	15c. carmine 6 die essays of states of the die to completion	154E	46.00
	25c. blue 5 die essays of states of the die to completion	155E	35.00
	50c. purple 5 die essays of states of the die to completion	156E	35.00
	1 bol. vermillion 5 die essays of states of the die to completion	157E	37.80

2 bol. orange-yellow 5 die essays of states of the die to completion	158E	37.80
5 bol. sepia 7 die essays of states of the die to completion	159E	54.00

H. R. Harmer, London Sale July 22, 1947.**Monaco**

1885 5fr. black and lavender die proof on cream card	10TC1	20.00
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Robson Lowe Inc., Philadelphia Sale September 13, 1947.**Canada**

1859 10c. black small die proof on thin bond paper	16TC2d	46.00
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Newfoundland

1857 4p. black trial color plate proof on card, corner block of 6	4TC4	125.00
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Nova Scotia

1851 3p. blue, 6p. green, 1s. violet-black 1890 trial color plate proofs, so called reprints, on wove paper	2TC5, 3TC5, 5TC5	37.50
same in blocks of 4	2TC5, 3TC5, 5TC5	120.00
1p, 3p, 6p, 1s. same but complete set blocks of 4	1TC5, 2TC5, 3TC5, 5TC5	195.00
1860 5c. blue plate proof on India paper, block of 4	10P3	27.50

Robson Lowe Inc., Philadelphia Sale, September 27, 1947.**Canada**

1851 12p black plate proof on India paper SPECIMEN in red	2P3S-Avr	60.00
1859 10c blue small die proof on thin bond paper	16TC2d	80.00
10c black small die proof on thin bond paper	16TC2d	80.00
1890 2c blue, 2c green, plate essays on India paper trial cancelled black, red	34E-Ab	32.00
3c vermilion plate proof on card board	24P4	15.00
1897 1/2c to 8c normal color die proofs, set of 7	66P1-72P1	105.00
1912 1c to 50c normal color set of 7 die sunk proofs on India paper on card	104, 106, 111, 113, 116, 119, 120P1	185.00
1915 1c green War Tax die proof on India paper on card	MR1P1	27.00
2c carmine War Tax die proof on India paper on card	MR2P1	27.00

Harmer, Rooke & Co., Inc. New York Sale September 30, 1947.**United States Essays**

1847 5c black Albany Postmaster die essay on bond paper stamp size	1XaEc	35.00
5c brown Albany Postmaster die essay on bond paper stamp size	1XaEc	32.50
5c green Albany Postmaster die essay on bond paper stamp size	1XaEc	30.00
1851 3c black die essay by Bald, Cousland Co. on India paper 52 x 72 mm.	33E-Ja	27.00
3c brown-red numeral die essay by Bald, Cousland Co. on bond paper	33E-Mb	13.00
34 x 27 mm		
1861 3c scarlet eagle over oval die essay on Ivory paper	56E-Gb	34.00
1867 3c orange small numeral in shield die essay on India paper on card,	85E-Fb	25.00
stamp size		
1869 1c deep violet die sunk essay on India paper on card	112E-Db	50.00
1c yellow-brown die sunk essay on India paper on card	112E-Db	50.00
5c red-brown die sunk essay on India paper on card	115aE-Eb	50.00
5c black die essay on proof paper	115aE-Ec	37.50
5c carmine die essay on proof paper	115aE-Ec	32.50
5c deep violet die essay on proof paper	115aE-Ec	35.00
5c black die essay on Ivory paper 40 x 48 mm	115aE-El	40.00
5c scarlet die essay on Ivory paper 40 x 48 mm	115aE-El	47.50
10c red-orange Lincoln die essay on bond paper 40 x 45 mm	116E-Dd	27.00
10c red-brown Lincoln die essay on cloudy bond paper 38 x 52 mm	116E-De	27.00
10c blue, green, plate essays imperf. o. g.	116E-Dj	12.50
12c brown-red typographed die essay 59 x 50 mm	117E-Da	33.00
30c black Burgoyne plate essay on white wove paper perf. o. g.	121E-Cl	22.00

1873	1c blue stamp with $\frac{1}{4}$ inch hole filled with white paper stamped with red C, vertical pair	156E	31.00
	30c brown-black vignette on colorless background die essay on Ivory paper	190E-Bb	34.00
	30c blue vignette on colorless background die essay on Ivory paper	190-EBb	34.00

U. S. Large Die Proofs

1847	10c black die proof on bluish bond paper	2P1ff	57.50
	10c black die proof on coarse white laid paper	2P1qq	65.00
1869	3c blue large die sunk proof on India paper on card (Cat. 40.00)	114P1	46.00
	10c orange large die sunk proof on India paper on card 74 x 86 mm. (Cat. 40.00)	116P1	52.50
1873	6c pink large die sunk proof on India paper on card 89 x 112 mm.	159P1	19.00
	7c vermilion large die sunk proof on India paper on card 89 x 112 mm.	160P1	18.50
	15c orange large die sunk proof on India paper on card 89 x 102 mm.	163P1	20.50
	24c deep purple large die sunk proof on India paper on card (Cat. 20.00)	164P1	26.00
	30c gray-black large die sunk proof on India paper on card (Cat. 20.00)	165P1	23.00
	90c rose-carmine large die sunk proof on India paper on card (Cat. 20.00)	166P1	26.00
1875	2c vermilion large die sunk proof on India paper on card 89 x 102 mm. (Cat. 15.00)	178P1	21.00
	5c blue large die sunk proof on India paper on card (Cat. 40.00)	179Pi	33.00
1894	5.00 green large die sunk proof on India paper on card	263P1	12.75
1903	Small die proof "Theo. Roosevelt" album 1847 to 1902 complete	3P2-313P2	800.00

Trial Color Proofs

1871	5000.00 black, blue and red Revenue proof on India paper on card	R133aPb	550.00
1862	5c black Confederate large die proof on glazed card	205TC1	45.00
1845	5c orange New York large die sunk proof with vignette below	9X1TC1	50.00
	5c blue New York large die sunk proof with vignette below	9X1TC1	50.00
	5c black-violet New York large die sunk proof with vignette below	9X1TC1	45.00

Die Essays

1893	2c deep orange small numeral die sunk on wove paper	231E-Eb	47.50
	2c dismal dusky o-r-orange small numeral die sunk on wove paper	231E-Eb	47.50
	2c dim deep o-o-red small numeral die sunk on wove paper	231E-Eb	45.00
	2c dull dusky violet small numeral die sunk on wove paper	231E-Eb	50.00
	2c deep o-y-orange small numeral die sunk on wove paper	231E-Eb	47.50
	2c dull dusky g-y-green small numeral die sunk on wove paper	231E-Eb	45.00
	2c dull dark o-red small numeral die sunk on wove paper	231E-Eb	45.00
	4c deep red-orange incomplete die sunk on wove paper	233E-Eb	47.50
	4c dim dark o-y-orange incomplete die sunk on wove paper	233E-Eb	47.50
	4c deep o-o-red incomplete die sunk on wove paper	233E-Eb	45.00
	4c smoky dark o-y-orange incomplete die sunk on wove paper	233E-Eb	45.00
	4c dim dusky r-v-red incomplete die sunk on wove paper	233E-Eb	45.00
	4c dull dusky g-y-green incomplete die sunk on wove paper	233E-Eb	47.50
	4c dusky red incomplete die sunk on wove paper	233E-Eb	45.00

Large Die Trial Color Proofs

1893	5c deep orange large die sunk trial color proof on white wove paper	234TC1	52.50
	5c dull dark o-o-red large die sunk trial color proof on white wove paper	234TC1	32.50
	5c dim dusky g-b-green large die sunk trial color proof on white wove paper	234TC1	52.50
	5c deep orange large die sunk trial color proof on white wove paper	234TC1	37.50

5c dim dusky y-orange large die sunk trial color proof on white wove paper	234TC1	47.50
5c dim dusky blue large die sunk trial color proof on white wove paper	234TC1	52.50
5c dim dusky r-v-red large die sunk trial color proof on white wove paper	234TC1	52.50
5c deep red large die sunk trial color proof on white wove paper	234TC1	52.50
	234TC1	52.50

Atlanta Trial Color Plate Proofs

1861	1c-90c black set of 10 on card	102-111TC4	50.00
	1c-90c scarlet set of 10 on card	102-111TC4	42.50
	1c-90c brown set of 10 on card	102-111TC4	42.50
	1c-90c green set of 10 on card	102-111TC4	42.50
	1c-90c blue set of 10 on card	102-111TC4	42.50
1869	1c-12c black set of 10 on card	123-128TC4	32.00
1873	2.00 blue and brown State Dept	O68TC4	65.00
	5.00 green and brown State Dept	O69TC4	70.00
	20.00 scarlet and blue State Dept.	O71P4	65.00

Councilman Smeltzer of Ramsey, N.J. Broadcasts On Stamp Collecting

(From the *Sunday News*, Newark, N. J. August 31, 1947.)

Ramsey Borough Councilman Chester A. Smeltzer was one of two distinguished philatelists to make guest appearances on the National Broadcasting Company's Saturday Stamp Club of the air in New York on Saturday, August 23. Mr. Smeltzer's fellow philatelist was Ignatz Reiner, Director of the Society of Philatelic Americans.

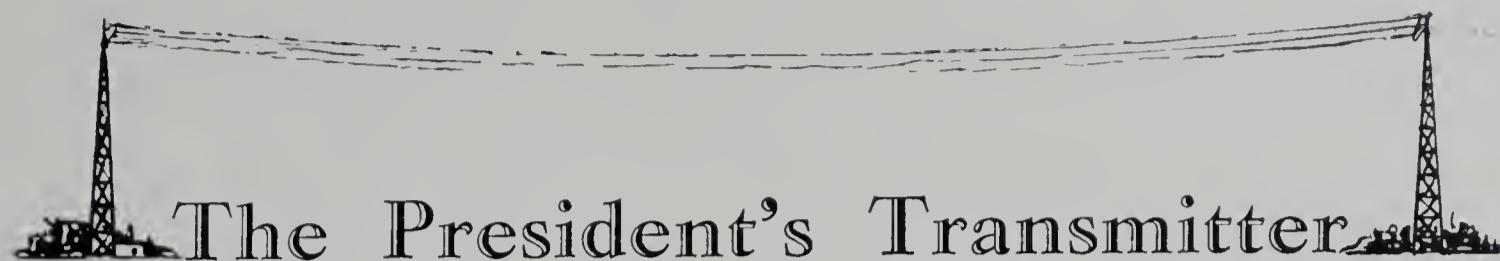
Mr. Smeltzer is serving his second term as president of the Essay Proof Society, that band of super-stamp enthusiasts, whose interest lies in the first proof to come from the engraver's plate which gives birth to the stamp we use, rather than in the stamp itself. As president of the Essay Proof Society, he attended the 62nd annual convention of the American Philatelic Society in Pittsburgh the week of August 11, and was a member of the jury which judged the exhibits.

Philately "Big Business"

As an indication of the "big business" status attained by the country's stamp collectors, Mr. Smeltzer reported over the air that the convention took over an entire floor of Pittsburgh's William Penn Hotel for five days of business sessions, stamp trading, and an exhibition of approximately 400 frames. For him, he declared, the "exhibition was the biggest thing, because the Essay Proof Society had 70 of the frames, and we walked off with the grand prize."

Die proofs and essays are not generally available to the public, Mr. Smeltzer said, but the Essay Proof Society is supporting a bill (H. R. 2859) in Congress by Representative Ralph Gwinn of New York which would authorize the Post Office Department to issue die proofs at face value, plus a service charge.

A precedent for this recommended action by the Post Office Department, Mr. Smeltzer revealed, may be found in the department's practice from 1875 to 1880, when it offered and sold special printings of all postage stamps at face value. Some were not good for postage. From 1869 to 1875, plate proofs of new issues on India paper were given to the press for publicity. And there are many sets of die proofs of U. S. Stamps from 1847 to 1902 which were given away by the department.



The President's Transmitter

“Mene, Mene, Tekel, Upharsin”

“In the same hour came forth fingers of a man’s hand, and wrote over against the candlestick upon the plaster of the wall of the king’s palace: and the king saw the part of the hand that wrote.”

Part of this significant phrase recorded in the Book of Daniel was interpreted by The Prophet to mean “Thou art weighed in the balances, and art found wanting.” Belshazzar, the king for whom this message was written, had untold wealth and power, but instead of using it as a means for good he wasted it in selfish splendor and felt so superior to criticism that, at a sumptuous feast, he boastfully drank from the sacred golden vessels plundered from the Jewish Temple.

This Belshazzar type of egotism is sometimes found in philatelic exhibitors, or also in judges, of such exhibitions who come to believe that their wealth of material and knowledge cannot be equaled. Such men, when weighed in the balances, are found wanting, for their self-pride does philately a great disservice.

Naturally, every collector takes pride in his collection and the philatelic knowledge he has acquired over a period of time. If he has joined a local stamp club, and has seen his friends exhibit, soon he is inspired to show the knowledge he, too, has put together on album pages. If he is a true sportsman, he is satisfied to let his peers judge the merits of his collection, and to abide by their decision, not carry the “contest” to whoever is willing to listen forever after.

Before any philatelist signs on the dotted line to exhibit, he should remind himself that the decision of the judges is final. If he is not prepared to accept that, better far for him to satisfy his pride by showing his collection only to his friends who will flatter him, but teach him nothing.

Judges are, of course, human. Ideally, a judge should be one who has knowledge and experience sufficient to judge the question before him. His knowledge of philately should be broad; it should also be deep in selected fields. It is most certainly regrettable when a judge permits himself to be influenced by the name or the pocketbook of the exhibitor. While there is no appeal from such a decision, philatelic societies can see to it that such judges are not asked again. Unfortunately also, different judges have different sets of values. It is my firm hope that the day is not too far distant when local ideas will give way to a uniform standard of judging wherever a stamp exhibition is held.

Points Considered

The majority of the judges at the American Philatelic Exhibition in Pittsburgh last August felt that the following points gave them a basis of fair judgment:

Philatelic knowledge	40 points
Philatelic research	15 points
Condition of material	15 points
Completeness of material shown	10 points
Rarity	10 points
Arrangement	10 points

Since many exhibitors may ask exactly what is meant by these terms, I shall try to explain them more fully, as I personally interpret them—from my experience as a general collector since the age of 12, my specialized interest in United States Essays and Proofs of the 19th century, and finally, as a judge.

Philatelic knowledge

This seems to me to be by far the most important aspect of the collection. What knowledge of his stamps has the exhibitor acquired, and how has he shown it? This by no means handicaps the new or small collector. Such knowledge of what others have learned and published can be obtained from books, philatelic journals, stamp catalogs, etc. The important thing is for the exhibitor to know what he has, and to inform the public of it in a clear and concise manner.

Philatelic research

This may be the exhibitors original research from sources such as government archives, or may be the presentation of new information from the exhibitors personal study not previously listed or known. This might include observations on differences in paper, color, die or plate detail, perforation, cancellations, etc., discovered by close study of one's material. While this research is primarily the specialist's field, even a small specialty with research, definitely related to the rest of the exhibit, will enhance its value.

Condition

Comparisons enter into the judging here. Honors go to the exhibitor whose stamps are fresh, better centered, cancellations light, clear and legible and if on cover neatly tied, perforations perfect, etc. This is more a matter of patience than of price. In low-priced issues, for example, the question may be raised as to whether enough are available so that with greater care and discrimination better class material might have been shown.

Completeness

Completeness has nothing to do with the number of frames. It is a matter of defining a field for oneself and doing the most complete job possible within that field. It might require twenty frames—it might require only two. Within the chosen field, the successful exhibitor must top his rivals in completeness. A limited field, 100% complete, is preferable to an extended field only 50% complete.

Rarity

Rarity probably should be added to and included with completeness as an exhibit cannot be complete without the rarities in the field.

To many collectors, "rarity" means a stamp of great price. Fortunately for the exhibitor this is not necessarily true. A stamp of a limited issue may simply not be greatly sought after, and therefore much lower in price than another equally "rare." To the unbiased judge, monetary value of the collection should have no bearing whatever on its merits as a prize winner.

Arrangement

Neatness and showmanship cannot be disregarded. Meritorious arrangement, however, implies clarity, orderliness and logic. Elaborately ornamented pages have no value unless the material other than stamps, such as original drawings of the subject, etc., is directly connected with the exhibit. The eye should first see the exhibit, not the frame or lettering which should be subordinated.

Essays and Proofs

The standards which I have discussed above apply equally to mint or to used stamps, or to essays and proofs. Perhaps *Essays and Proofs* actually offer some special advantages to the student, since much new information still remains to be brought to light. But the average collector should not think of these as a field apart from his stamps. They are properly the beginning of any field which he chooses, and can contribute heavily to that philatelic research and knowledge which is so important in any exhibit.

Thanks for listening,

Chester A. Smeltzer.

The 1947 A.P.S. Exhibition

Arranged by

The Philatelic Society of Pittsburgh

August 13 to 17

This 1947 Annual Exhibition during the American Philatelic Society Convention was excellently arranged this year by the Philatelic Society of Pittsburgh of which A. E. Guenther was Chairman. It filled the Pittsburgh Room in the basement of the William Penn Hotel which fortunately was air conditioned and cool during the hot weather that then wilted the eastern part of our country. Three long rows of tables supported frames inclined as an inverted V. Both sides of the entire first row adjoining the entrance were filled with exhibits of Essays and Proofs, seven United States exhibits on one side and six Foreign exhibits on the other, 70 frames in all, each holding six album pages. All these frames were mounted by members of the Essay Proof Society with the kind assistance of the host club members.

These essay and proof exhibits, so well placed and comprising one third of all the exhibits, were probably brought out by the handsome trophies offered. Four of the seven U. S. exhibits were in competition for the Brazer Trophy II and five of the six exhibitors of Foreign competed for the Smeltzer Cup, each award being offered annually at A. P. S. exhibitions until retired by being won three times by any exhibitor. The Brazer Trophy II was new and wide open this year while Dr. C. W. Hennan won the Smeltzer Cup in 1946.

The Foreign Essays and Proofs

Joseph Mandos, Philadelphia:

A collection so distinguished and so well presented that it won two awards—the Smeltzer Cup for 1947 and the Grand Award donated by Donald Lybarger, president of the American Philatelic Society. Mandos' display of specialized Guatemala was, without doubt, the most interesting in the show, and the philatelic knowledge displayed clearly deserved the Grand Award. Included in his exhibit were the work of six different engraving firms that bid for the privilege of printing Guatemala's stamps. Among these were three different methods of producing stamps: typography, lithography, and engraving.

His exhibit began with the typographed proofs of the 1871 issue. These were followed by the proofs of 1878, the American Bank Note Co. engraved issues of 1886 to 1895, and the lithographed Presentation Proofs of the 1897 Central American Exhibition Issue. Then came the engraved essays of 1899, by the Hamilton Bank Note Company, Specimen Proofs and trial color plate proofs of the issue of 1902, beautifully bi-colored by Waterlow & Sons, and a color plate proof of the 1910 Commemorative of the centenary of the birth of General Miguel Garcia Granados, engraved by Perkins, Bacon & Co.—an unusual piece! Completeness was again notable in the engraver's trial essays from the unfinished die of the 1 peso stamp of 1924, the trial colors, and the accepted color of this particular stamp.

Probably the most interesting and informative showing was the working of the progressive die of the 50 centavo stamp of 1924—from trial color to finished stamp. The progressive die essays of the 1922 issue of the 25 centavos, engraved by Waterlow & Sons, showed the five steps used in preparing the die. Mandos ended up his great exhibition with the progressive die essays of the 2 peso of the 1926 issue depicting the National Observatory, and engraved by Waterlow & Sons Ltd. These showed the lathe work in the four corners of the outer frame as well as the successive stages in completing the die to the stamp itself.



Joseph Mandos Grand Award Guatemala Proofs

Paul Wise and Harry L. Lindquist in Background

John Myer, New York:

Well deserving of second place was this exhibit of Colombia and the Departments of Santander and Panama. Included were die proofs of the 1910 issue commemorating the First Centenary of National Independence, and the beautiful display of unique water color drawing essays for the stamps contemplated for the 1910 issue, prepared by Perkins, Bacon & Co. These outstanding items were in the original grain leather portfolio prepared for their submission.

Most interesting and informative were the so-called "reprints" or reproductions of the Panama 1878 issue, shown together with the proofs, and photographic enlargements illustrating the differences between the originals and the reprints, as illustrated and described by Mr. Myer in JOURNAL No. 7, pages 155-158.

Myer's research work in this field has done his fellow collectors a great service. Many collectors of these items have been confused as to whether their stamps were originals or if reproductions, whether from the original stone or from stones made from re-touched dies.

Howard A. Lederer:

Third Award was given to a single frame which encompassed some delightful items from the Cape of Good Hope. Lederer showed some defaced die proofs of the 1853-58 issues, used by Perkins, Bacon & Co. to make samples for their salesmen in 1909. Also of interest were the Jurgen presentation sheets given to the late President Franklin D. Roosevelt in 1940-41. These were defaced proofs of the so-called "wood blocks" of 1861—the original stamps that came from these stereotypes were mounted on wood. This issue contained two errors: the 1 penny and 4 pence were mounted in the plate of the other value. There were also two pages of T. De la Rue & Co. black die proofs of the 1864 to 1881 issues.

Stephen G. Rich, Verona, N. J.:

Here were some really unusual and interesting items. Rich began his exhibit with the Italian Essays of 1862. This was the Sparre Arms design, accepted by government officials,

then later rejected and followed by numerous essays submitted by other bidders. Several other interesting essays of this period, of unknown origin, were also displayed.

Other eye-catching items were the Italian issue of 1863 with SAGGIO overprint on single stamps, and on the poster displayed in Italian Post Offices to announce the issue. (In case you haven't happened to meet this one before, Rich explains that the overprint "Saggio" means "Specimen.")

Dr. Clarence Hennan, Chicago.

The Costa Rica proofs exhibited by Dr. Clarence Hennan at the Centenary Exposition were also shown at Pittsburgh, possibly "Not in Competition" as the Exhibition was limited to A. P. S. members. It is a grand display as mentioned in our report of CIPEX, and added greatly to the showing of Foreign Essays and Proofs.

Thomas F. Morris, New York:

A heretofore unshown display of Canada essays and die proofs was exhibited "Not in Competition" by Thomas F. Morris. Many of the items are unique and not yet in our Essay Proof Society Catalog so we will report them in detail. There was a page of the 1851 Victoria essays by Bradbury, Wilkinson & Co. in four colors and large die proofs of the 12p and 10c in green and in brown, also No. 42 5 cents trial color die proofs in dull orange-red and in green.

The most unusual piece in this exhibit was a unique 1897 horizontal large black wash drawing essay of Queen Victoria in "widow weeds" quite different in design from any yet seen. There was a "maple leaf" 1897 3 cents black incomplete die essay with vignette engraved by Charles Skinner.

The remainder of this exceptional exhibit displayed large die essays and large die proofs in normal and trial colors from 1908 to 1941. We noticed as yet uncatalogued,—two 1908 2 cents slate-black, 20 cents brown-black unfinished die essays engraved by E. T. Loizeaux, a 1914 7c dull red-violet rejected die essay with Prince of Wales vignette unfinished between the labels.

There were also displayed two different dies for the 1932 3 cents deep red, Die I dated 9/7/32 and Die II dated Nov. 29/32. A 1934 Cartier 3 cents blue small die proof on card is dated Mar. 9, 1934, and the 2 cents red Seal of New Brunswick is dated on the back Aug. 8, 1934.

Mr. Morris also displayed the set of 1935 Silver Jubilee large die proofs as cataloged in JOURNAL No. 15, page 210, each dated, the 1 cent and 2 cents each Mar. 12, 1935, 3 cents and 10 cents each on Mar. 23, the 5 cents Mar. 27, and 13 cents Mar. 13, 1935. The 1935 1 cent green King George die proof is dated Mar. 21, 1935 and the 2 cents brown No. 211 Mar. 14, 1935, these being the second copies known to us. Dawson engraved the vignette of Parliament Buildings as shown on a 50 cents black trial color die proof.

Another unique water color essay shown was for the 1937 3 cents carmine, one of three different models said to have been made. Mr. Morris also displayed the 1937 King George VI set of large die proofs, the second set now known to us. We also noted the 1942 20 cents large trial color die proof in dark violet.

There were a few other die proofs of stamps not cataloged by Scott, 1914 Custom Duty 2 cents dark red small die proof, die proofs dated Nov. 29 for the 1932 stamped envelopes 1 cent blue-green and 3 cents red-orange, 1932 Postal Note 1 cent and 5 cents dark blue, 1940 War Savings 25 cents dark blue and 1941 25 cents red depicting an airplane.

United States Exhibits

Julian F. Gros, New York:

The new Brazer Trophy II was awarded for 1947 to the Best U. S. Exhibit of Julian F. Gros for his five frames of the 1885 Atlanta trial color plate proofs on thin cardboard. This trophy must be won three times to retire it. These made a most colorful display

which was beautifully mounted and lettered. It included all the 1847 issue of which only 30 singles are known and more than half of the State Department dollar values of which only 10 of each became available to collectors. Mr. Gros also exhibited "Not in Competition" by request ten more frames of these Atlanta trial color proofs of all the Officials, Postage Dues and Newspapers complete.

Clarence J. Gruhl, Milwaukee:

Second Award went to Clarence J. Gruhl for a very interesting and instructive display of unusual U. S. Essays and Proofs that he uses in lecturing on this subject to stamp collectors. We noticed die essays for the 1847 Albany Postmaster's stamp prepared but not issued because our government brought out the 1847 5 and 10 cents stamps of which Mr. Gruhl showed die proofs. There were different progress essays by Toppan, Carpenter & Co. who changed their 1851-60 designs to include the numerals required when essayed for the 1861 contract and with these he showed plate proofs of the 1861 set as issued by the National Bank Note Co. including the 1 cent in 5 color Atlanta proofs. There were also experimental trial colors of the 3 cents, 24 cents and 1862 2 cents Jackson. The 1861 1 cent cupon die essay in black with the three varieties of these plate essays both in red and blue showed Bowlsby's patent delaying idea for removing each cupon from letters by the post office.

This exhibit was practically complete in the 1869 small numeral plate essays of all values, and with a 10 cents orange and two 30 cents bi-color die proofs, also a page with the twelve 24 cents Atlanta trial colors. The 1870 set of India paper plate proofs had a descriptive card as issued to the newspapers to explain this new issue. There were die essays of the frames only, as essayed by the Philadelphia Bank Note Co. in 1876 with a full sheet of four denominations of finished essays perforated and gummed and nine colors of these 3 cents die essays. The 1867 3 cents Liberty head essays with vignette perforated so fine that if tried to be removed from the envelope it would separate from the frame, also added interest. This same design was also shown in the rainbow colors shading from red to green and yellow to blue and with another over all design overprinted in another color to make photographic counterfeiting difficult. This display closed with other oddities such as the 1867 3c black on yellow paper grilled, the wood cut essays of Indians and finally a Revenue 2 cents blue essay which contained an explosive powder cap that tore the vignette from the stamp when hit with the canceller.

S. Altmann, New York:

The Third Award was to S. Altmann for a U. S. Essay and Proof display very similar to that by Mr. Gruhl. Mr. Altmann however showed many of the die essays submitted for the 1851 3 cents stamp and also the 1861 3 cents lithographed plate essays imperforate and perforated with and without grill. The 1875 2 cents and 5 cents proofs were displayed complete in large and small die, plate proofs on India paper and cardboard and the 1882 issue complete in large die proofs and plate proofs in blocks of four. The 1869 issue contained the small die proofs and plate proofs on India paper in blocks of four and the 1893 Colombian large die proofs on card were supplemented with very scarce vertical strips of three plate proofs on cardboard from 1 cent to 50 cents.

Julian Blanchard, New York:

Five frames of proofs of obsolete Bank Notes mounted with proofs of stamps that contained engraved vignettes previously used on the bank notes were exhibited by Dr. Julian Blanchard. These pages were beautifully mounted and lettered with interesting information as to the origin of the engravings.

Thomas F. Morris, New York:

Also in this U. S. Section Thomas F. Morris exhibited five frames "Not in Competition" for a first time showing of the 1908 issue Essays and Proofs. It opened with the

unique original drawing of the TWO cents frame (332E) with retouched photo of the vignette by C. A. Huston; and a full set of large die proofs officially approved. There was also an unfinished die essay of the TWO cents and a complete set of the small die proofs including the \$1.00 pink color as first approved. There were TWO cents large die proofs in twelve colors on white paper and six others on colored papers. Of the 12 cents essays (338aE) Mr. Morris displayed eleven colors. Trial colors on colored papers were also shown of the 8 cents (7), 10 cents (6), 15 cents (4) and 50 cents (4). This display closed with a full set of the very rare 1915 printing of small die proofs.

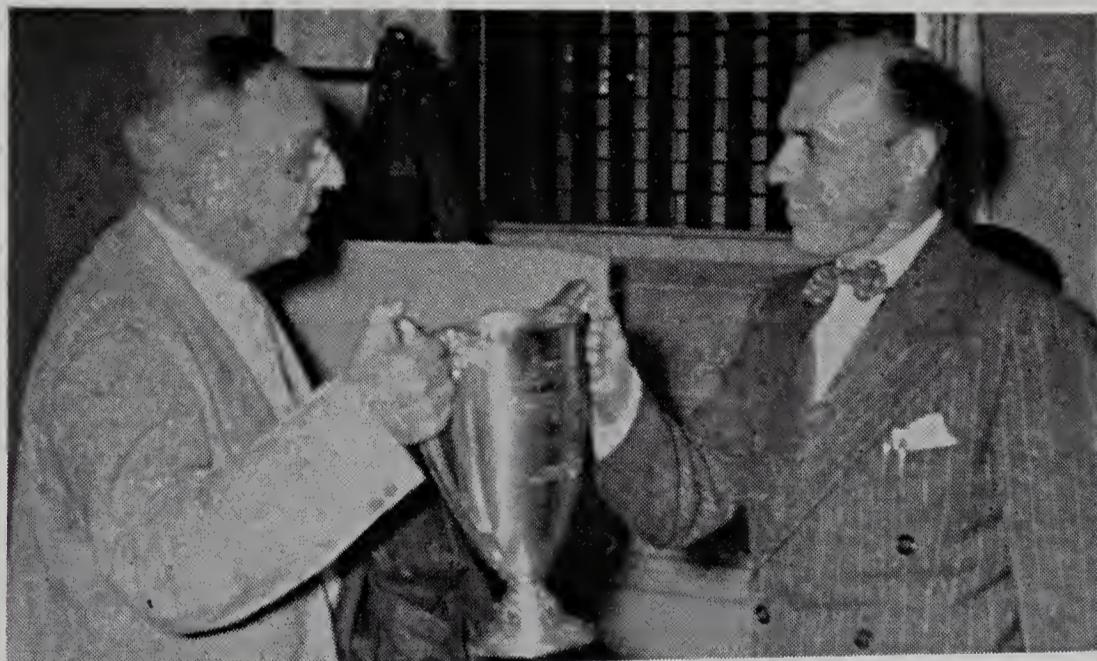
Chester A. Smeltzer, New York:

Having retired the Brazer Trophy I by winning it three times in succession, Chester A. Smeltzer entered five frames "Not in Competition" selected from those three different prize winning collections. His display included the full set of 1861 premiere gravures on India paper in blocks of four, large die essays and trial colors of the 1865 Newspaper stamps, as well as of the 1875 and 1895 issues all beautifully mounted. There were also the five Atlanta trial colors in blocks of four of each denomination as previously shown at CIPEX.

Clarence W. Brazer, New York:

Also "Not in Competition" Clarence W. Brazer displayed five frames of early pages selected from his 1847 issue CIPEX exhibit. These were cataloged in JOURNAL No. 14 and illustrated in JOURNAL No. 15, so a further record is unnecessary.

Presentation of the Smeltzer Trophy



Ray Kershner, Photo

Joseph Mandos (right) Receiving The Smeltzer Trophy from the Donor.

On Wednesday night September 10, 1947 at a meeting of the Philadelphia Chapter 18, A. P. S. to which the local E. P. S. Chapter members were invited, President Chester A. Smeltzer presented to Joseph Mandos the Smeltzer Trophy 1947 Award for the Best Exhibit of Essays & Proofs at the A. P. S. Exhibition in Pittsburgh during the week of August 11 to 17. This Trophy awarded annually will become the permanent property of the first collector to win it three times. Dr. Clarence Hennan won the first leg on this trophy in 1946. Mr. Mandos also won the Lybarger Cup A. P. S. Grand Award at this Pittsburgh Exhibition with his collection of Essays and Proofs of Guatemala.

Centenary Exhibition at Philadelphia Free Library, October 4 to 20, 1947

The Centenary of the U. S. 1847 Postage Stamps, in the beautiful Free Library of Philadelphia was a select non-competitive exhibition invited by the Philadelphia Chapter 18 of the American Philatelic Society of which Earl P. L. Apfelbaum was Exhibition Chairman and George W. Caldwell, Chairman of the Sponsoring Committee. It was well arranged in the third floor galleries by the Chapter members.

Mr. Joseph Carson, President of the Free Library, opened the Exhibition and private view with a ceremony in the large lecture hall, attended by about 300 invited persons. Dr. Clarence W. Brazer gave a historical address on The First United States Postage Stamps. He briefly traced the development of the first American postal service between Philadelphia and Chester in 1686 to the events that led to issuing the first U. S. 1847 stamps. The period from 1840 to July 1847 was covered in detail. A reception with buffet supper followed and then adjourned to the galleries where the exhibition was viewed. An attractive program with descriptions of the exhibits was distributed.

Essays and proofs of the U. S. 1847 issue were displayed by Clarence W. Brazer that illustrated his historical address. Thomas F. Morris exhibited proofs of the Bank Note Company Issues and Julian F. Gros the Atlanta trial color proofs from 1847 to 1880. Proofs and essays of the first issue of Newfoundland were shown in the collection of William K. Philler. The American Bank Note Company displayed three frames of selected proofs of the best types of the many stamps they have produced for all countries. Shown for the first time, was a frame of very small recent proofs for decalcomania tax stamps on which the miniature engraving rivals that on the U. S. 1869 issue. There was also a most interesting frame showing the development of a stamp from the design, thru the various states of engraving with photographs of men at work on all stages of production. We hope these frames will be extensively exhibited at future shows as they are very instructive and interesting.

The remaining 42 exhibitors, of whom 20 are E. P. S. members, displayed postal uses from stampless covers to the 1890 stamps of all countries arranged in alphabetical order. It was a most select, dignified and excellently conducted celebration.

Hollowbush and Mandos Win Lansdowne Award

The Merit Award Committee of the Lansdowne (Pa.) Stamp Club has chosen Frank A. Hollowbush, of Allenhurst, N. J., and Joseph Mandos, of Philadelphia, Pa., as recipients of this award for the year 1946.

Among the many outstanding collections shown at the Lansdowne Stamp Club in 1946, Mr. Hollowbush's collection of Bloods Locals was selected because of research involved, his manner of presentation, and completeness. Mr. Mandos's collection of specialized Guatemala was also selected because of completeness, rarity, and knowledge of the early Postal History.

Earle J. Rich, Jr., Wm. K. Philler and Theo. Saulnier comprised the Merit Award Committee. (*Stamps*, Aug. 30, 1947.)

William Mulready, R. A.

The Philatelist, London, for February, 1946, contains a three-page biography with portrait of William Mulready, R. A. (1786-1863), designer of the first (1840) postal stationery, by Arnold M. Strange. A table is included of important dates of the Mulready covers and envelopes from 1839 to 1901, when they were demonetized.

Essay Proof Society Convention

By Stephen G. Rich

(Reprinted from *Stamps* for August 30, 1947.)

The fourth annual convention of the Essay Proof Society, Aug. 12, 1947 at Hotel William Penn, Pittsburgh, set a new mark for able and expeditious handling of business, and for notable participation in the exhibition held from August 13 to 17 by the Philatelic Society of Pittsburgh in connection with the A. P. S. Convention. In this latter activity the E. P. S. made conspicuous constructive contributions.

The business sessions began with the officers' reports. Growth begun in 1943 at foundation of the Society has continued, and has brought present membership to 466. The Society's Centenary Number of the official journal and the Lounge at the Centenary International Exhibition, are the most striking achievements of the year ended. The treasurer's report showed handling of these activities without a deficit, thanks to the large number of members who made voluntary contributions.

After a most agreeable luncheon, the twenty members present reconvened, to elect directors for the term about to begin. Chester A. Smeltzer, of Ramsey, N. J.; John D. Pope III, of St. Louis, Mo.; Julian F. Gros, of Yonkers, N. Y., and A. E. Guenther, of Pittsburgh, were elected directors for the three-year term 1947-50.

The Board of Directors, immediately on adjournment of the convention, met to elect officers for 1947-48. President C. A. Smeltzer, Vice-Presidents C. Hennan and F. W. Rosell, Secretary S. G. Rich, and Treasurer T. F. Morris were re-elected. President Smeltzer at once re-appointed Dr. C. W. Brazer as editor of *THE ESSAY PROOF JOURNAL*.

The sessions were terminated to make a trip to the Pittsburgh plant of Security Bank Note Co. On invitation of Ted Daddison, manager, the Society went out in a body, and was conducted through the plant by Earl C. Freeman, of the technical staff. Mr. Goldsworthy, siderographer of the staff, demonstrated transferring of engraving from the relief roll to the plate, making in our presence part of a plate for money for the Government of China. All the processes of plate-printing, offset lithographic printing, and finishing of the product, were fully shown.

President Smeltzer announced that the Presidential Award for the best article in the *ESSAY PROOF JOURNAL* 1946-47, had been unanimously voted to George W. Caldwell for his article on Essays of Switzerland.

In the Pittsburgh exhibition, two of the four major sections were given over to Essays and Proofs. The members of the Society contributed no less than twelve exhibits, filling one-third of all the frames in the exhibition.

In the U. S. Proofs and Essays, Julian F. Gros took first and Brazer Trophy for Atlanta Color Proofs; followed by C. J. Gruhl, second, with various U. S. Essays; and third, Sol. Altman with an interesting selected showing of Essays and Partial Essays of U. S.

In the Foreign Proofs and Essays, Joseph Mandos of Philadelphia took the first award and Smeltzer Trophy with a remarkable and hitherto unknown collection of Guatemalan proofs, featuring the development of two stamp designs, stage by stage. Closely chasing this was John N. Myer's fully explained exhibit of Colombia proofs, which went to second place by a very small margin. Howard Lederer's Cape of Good Hope Proofs, including 1940 Woodblock Proofs from the Roosevelt Collection, took third prize.

The Grand Prize for best exhibit in the show also went to Joseph Mandos for his Guatemala proofs.

Numerous exhibits elsewhere in the show were by members actively interested in this field. First award in subsection for Postal Stationery went to J. G. Marks of Butler, Pa., for his U. S. Postal Cards.



William Penn Photo Service

A Dinner Table Group at Pittsburgh Convention.

From left around—Mrs. C. A. Smeltzer, Clarence W. Brazer, Eric S. Thompson, Mrs. C. W. Brazer, Julius Windner, Mrs. E. A. Guenther, Chester A. Smeltzer, Jean Ann Guenther, Howard A. Guenther, Adolph Edward Guenther.

The Philadelphia Chapter may well be proud that its members took two of the three trophies in the field, including the Grand Award, and on top of that the award for the best JOURNAL article.

Essays and Proofs at Stampex 1947

East Orange, N. J., October 9 to 12, 1947

At Stampex 1947, held this year at East Orange instead of Newark, N. J., the Essay and Proof section comprised five exhibits, with the total amount of material almost exactly the same as in the eight exhibits at Wichita six weeks previously.

Showings were: Julian Blanchard, Obsolete Banknotes and Vignettes of Philatelic Interest; John J. Britt, Air Mail Essays and Proofs; Dr. Clarence Hennan, Central America Die Proofs, *Not for Competition*; John N. Myer, Colombia essays and proofs, a large and comprehensive showing; and Stephen G. Rich, Italy Essays of the 1862 period.

The Essay and Proof Trophy for this show was donated by our member, Howard A. Lederer. President Smeltzer, breaking his usual custom, presented the trophy for United States, but specified that U. S. essays and proofs be considered for it exactly as U. S. stamps.

Numerous members of the Society showed in other portions of the show. Five of the seven judges were E. P. S. members.

As at Wichita, the "Open Plan" of awards was in use, with ten trophies and thirty regular first, second and third awards, the entire show being treated as one group except for the special field awards. Five of the trophies were given by members of the Society.

The Grand Award was to Mrs. Ethel B. McCoy for her U. S. 1898 Trans-Mississippi Issue. This exhibit included the set of die essays, many rare die essays of states of engraving the vignettes only, unusual trial color frame essays with black vignettes, as well as large and small die proofs in normal colors, including the very rare 1915 printing of small die proofs.

John N. Myer won the Hennan Latin America Trophy with his Colombia Essays & Proofs, and John J. Britt won the Lederer Essay & Proof Trophy with his Air Mail Essays & Proofs.

Cape of Good Hope Triangulars

Final Comments

Our attention was called, and that of readers is now called, to an unfortunate misplacement of five lines on page 14 of JOURNAL No. 13, January 1947. Five lines in small type appear as part of Dr. Moseley's letter on Cape Triangulars; but they belong with the last item at the bottom of page 14. At bottom of page 13 the line "(Continuation of Dr. Gill's letter)" should not have been in, and at top of page 14 a similar line should have appeared: "(continuation of Dr. Moseley's letter)". The first change was made by the printer on the dummy sent him.

Referring to A. Jurgen's letter published in JOURNAL No. 14, p. 98, Dr. Moseley writes us further. We quote the relevant portion:

"Dr. Gill sent me originally about the middle of 1931 some scraps of the 1927 (Allis) pulls. These did not satisfy me and some correspondence took place between Dr. Gill and myself as I was pressing for complete sheets. . . . Ultimately I had to apply to my original source to whom I sent the correspondence between Dr. Gill and myself. Eventually in February 1932 I received the pulls and Dr. Gill's letter."

"Mr. L. B. Goldschmidt's pulls are endorsed on the backs: 'Printed at the South African Museum, Cape Town, 30th Mar. 1927 from the original plates in possession of the Museum for the purpose of publication in Book "The Stamps of the Cape of Good Hope" by permission of the Director. *Only two copies* printed,* the other for Exhibition in the Museum. The waste was destroyed.'

(Signed) James Drury, Taxidermist; J. le Roux, Printer, A. W. Hayne, Numismatist;
E. Leonard Gill, Director."

* Italics by Dr. Moseley.

Mr. Rich and Mr. Meyer, who commented on the claim of Dr. Moseley for a 1932 printing, have stated their cases in JOURNAL No. 14, page 98. They now merely remark that Dr. Moseley's present communication does not establish even a probability that any 1932 printing was made. It does not deal with the question at all, beyond citing the oft-repeated and obviously false belief of Messrs. Drury et al. that only two copies were printed and all the waste destroyed. In fact, by its statement as to "scraps of the 1927 pulls" being supplied Dr. Moseley in 1931, it clearly supports our contention that more than the officially recorded "only two" copies were made and that the waste was not destroyed. Mr. Rich and Mr. Meyer thank Dr. Moseley for proving their case so fully, even if not intentionally.

U. S. Commemorative Stamps of XX Century

A Review

U. S. Commemorative Stamps of the XX Century by Max G. Johl. Published by H. L. Lindquist, 2 W. 46th St., New York, N. Y. Price \$10.00 for the two volumes bound in dark blue cloth with gilt lettering. Volume I covering the U. S. Commemorative stamps from 1901 to 1935 National Parks Issue, was published on August 13, 1947. It contains 356 pages 6 3/4 by 10 inches and is on coated paper copiously illustrated (339 out of 646 being new) and largely with the text repeated from the four volume U. S. XX Century Stamps by the same author. Volume II will cover the issues from 1935 to 1947. Only 5000 sets printed.

Probably the most interesting and valuable information for our readers in this handsome volume is the very excellent lists of designers and engravers of all these stamps which are grouped in the Index, listing all the stamps on which each man worked. These artists are also mentioned in the text of each stamp. No Essays or Proofs are listed in the Index as such, and the reader must search under each separate stamp to find the very few references to such of these as are mentioned. Even when telling of the Auction Sale of the F. D. Roosevelt collection, no mention is made of his die proofs which realized over one-fourth of the total sales. The Roosevelt progress die essay designs of the Century of

Progress are not mentioned or illustrated. No mention is even made of the many sets of large die proofs of the 1901 issue, nor of the 1903 and 1915 printings of small die proofs.

The quantities of SPECIMEN stamps officially issued from 1901 to 1904 are given with misinformation that after the Travers trial the use of this handstamp was discontinued. Travers was not indicted until 1911, but SPECIMEN was discontinued after the Madden investigation of the 1901 4 cents inverts about 1904.

The designers' original drawing essays are illustrated as "Original Design—Not Used," or "Rejected Designs," etc., as well as the subjects used for the vignettes. We failed to find the word Essay in this book though it is full of these illustrations. The source of these illustrations is however only credited to *Stamps* and not to the authors of the articles, the dates of which are not given.

The unissued "created" 1901 Pan American 4 cents with inverted center is historically covered as a "stamp" but as these were never issued "as evidence of prepayment of postage" they are purely essays.

While this book shuns the proofs in which our readers are interested, it beautifully and fully illustrates the essay models by other names, it covers the stamps in a very interesting manner and will be a valuable reference book to every U. S. Commemorative collector.

China Essays and Proofs

From Collection of Sir Percival David

Selected pages of essays and proofs from the superlative collection of China owned by Sir Percival David, were displayed by Winthrop S. Boggs at the New York Chapter E. P. S. meeting on August 13, 1947.

The showing opened with two very elaborately executed drawings in ink and water-color on India paper. One, showing the dragon and hoho bird, between them being the Yin-Yang and above the Night Shining Pearl. The other drawing was even more elaborate and similar except that there were two dragons, one on each side of the Yin-Yang.

This was followed by the original pen and ink drawing for a 5 Mace and a 5 Candarin. The 5 Mace showing the dragon similar to the adopted design and the 5 Candarin had a pagoda. At the left of the same sheet of paper were the inscriptions in Chinese for four other suggested denominations.

Die proofs of the 1 Candarin and 1 Mace in these designs in black on India paper were also shown as well as a die proof of the 1 Candarin in the adopted design.

There was also a 5 Cash pen and ink sketch with the elephant bearing a vase of flowers and at the left the inscription for four other denominations. A block of eight of this design on India paper in black and perforated was also displayed as well as a horizontal strip of four imperforated, also in black.

The 1894 Commemoratives were represented by a series of enlargements apparently reproduced from the original drawings by a lithograph process.

The 1897 issue, the first with the Imperial Postal Service, was made in Japan and the display included a series of die proofs with the signature, or notes, of De Villard the designer, as well as two with a note by the French Minister to Tokyo at the time that they were given to him by Chiosonne, the Italian engraver on the staff of the Tokyo mint, who engraved this series.

In the later issues were "rainbow" proofs of the Junk design by Waterlow as well as an example of the un-issued card with a portrait of Yuan Shai Kai prepared in anticipation of his assuming the title of Emperor.

Further essays were for airmail stamps as well as a series of postage dues. Many of these items are unique and others are extremely rare. This, plus the fact that this country's proofs are unusual, serves to heighten interest in the display.

Rare U. S. Revenue Proofs

In the collection of John R. Stanton of New York, sold at auction on February 23, 1911, by Nassau Stamp Co., there was a \$5,000. U. S. Revenue proof in accepted colors orange, green and black, mounted on a large card with the endorsement of the Commissioner as follows: "Office Com'r. Int. Rev. June 24, 1872. Approved and respectfully returned to Joseph R. Carpenter, Esq., Philada., J. W. Douglass, Comm'r." This is now in the Congressional Library Eagle Collection.

There were two other \$5,000. proofs in this sale—one mounted on a large card, in blue, red, and black and another on India paper with the green a lighter shade. This collection also had a Second Issue proof of the \$200.00 and two of the \$500.00.

Five Proprietary Issue 50 cents on India paper were sold in normal green and black, deep green and brown, deep green and claret, deep green and purple and deep green and red. Both the 50 cents and \$1.00 frames were sold in dark green (without vignettes) on one piece of India paper with large margins. There were also on India paper the \$1.00 in green and black, black and red, dark green and purple with a piece of the vignette missing, deep green and red, deep green and brown, and deep green and claret.

The \$5.00 frame only, was sold in dark green and in deep green; and with vignette in red without numerals. Other \$5.00 Proprietary proofs were green frame with orange vignette, deep green and brown, green and purple, green and red (torn half way down).

Another exceptional proof was the 50 cents, \$1.00 and \$5.00 in accepted designs (colors) all printed on one piece of India paper on card, with the endorsement of the Commissioner as follows—"Office of Int. Revenue, December 6, '73. Approved J. W. Douglass, Commissioner, E. R. C." There was also a duplicate of this piece without endorsement but the India paper composed of two pieces joined before printing.

The \$200.00 black Eagle essay perforated was offered in six colors, red, bistre, yellow, green, gray and red-brown. There was also one in bistre with the black portions inverted.

Where are all these rare proofs now? One of the \$5,000. blue, red and black on a small card was offered in Harmer, Rooke & Co., N. Y. Sale on Sept. 30, 1947.

A large frame of Revenue proofs 5 feet 6 inches by 4 feet 4 inches exhibited by Butler & Carpenter at the 1876 Philadelphia Centennial Exposition contained "692 complete proofs and many fragments arranged in the form of an arch, with a shield within, surrounded by 35 stars containing the head of Washington." This frame hung on the old Nassau Stamp Co. office wall for many years but was sold and roughly dismantled about 1940. The stripes in the shield were formed of strips of proofs trimmed close at the sides and other parts of the design were formed of strips trimmed close top and bottom, particularly proofs of Match and Medicine Proprietary Revenues. This Stanton Sale Catalog contains a full list of the proofs in this large frame.

Newfoundland Imperforates

By J. Earl Harlow

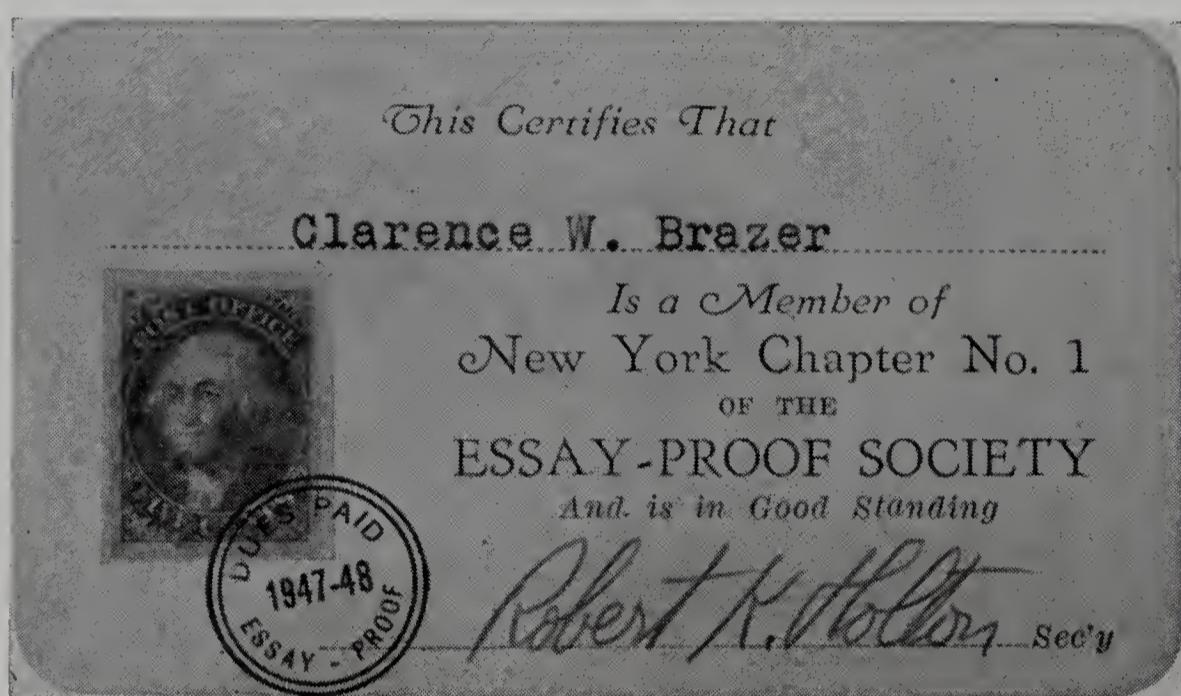
(From *Weekly Philatelic Gossip*)

I quote F. N. Hilliard writing in the London magazine *Stamp Collecting* which article also appeared in the Canadian magazine *Philatopic Monthly* under date of April 1944. Mr. Hilliard's remarks include this paragraph, "John Dickinson & Co., the contractors to the Newfoundland Government, have from 1929 (with the exception of one or two individual instances) sub-let the actual printing to Perkins, Bacon and Co. When this concern went into bankruptcy in 1938, two well known dealers approached the receiver and managed to make a wholesale purchase of everything not actually current. This consisted mainly of *die and plate proofs*, although I believe some imperforate sheets were included in the transaction."

It is common knowledge that the stamp printing firm of Perkins, Bacon & Co., was reorganized. It is also common knowledge that the following Scott's catalogue numbers

were current during the period of bankruptcy; 184, 186, 193, 194, 195, 197, 199, 209, 210, 245, 246, 247, and 248. Investigation on my part shows that all the plates were destroyed by the blitz during the war. New dies were engraved for the two and the three cents value and new plates were made for all the other values.

Reports of Chapter Meetings



New York Chapter Membership Card.

New York Chapter No. 1

Julian Gros, *Chairman*

Robert K. Holton, *Secretary*

Meeting of July 7, 1947. Members present, Altmann, Blanchard, Brazer, Costales, Ehrenberg, Gros, Holton, Morris, Rasmussen, Weiss; visitors, C. Brooks and Max Ohlman.

The principal exhibit of the evening was by Eugene Costales, who showed some outstanding, and, in many cases, unique U. S. essays and proofs. Many of the items were from the Earl of Crawford's collection, and some of the album pages contained the Earl of Crawford's own notes. Two of the most unusual pieces were sheets of blank stamp paper, one grilled all over and the other grilled 13x16 as prepared for the 1861 issue. The erasure on the 13x16 sheet was not complete and it shows the "grill and a half" variety in one corner. Another attractive item was a sheet of 100 of the one cent 1861 stamp in bright green on Wyckoff patented starch paper. The students of engraving technique were interested in a full sheet of 100 three cent stamps of 1870 with "proofer's" instructions requesting re-entries for poor transfers, mis-alignments, and other defects noted prior to hardening of the plate.

Clarence Brazer exhibited the Central and South American essays and proofs from the collection of the late Henry H. Wilson. The collection was not only strong in the regular issues, but contained some very large and unusual copies of the high value revenues of Nicaragua and Mexico. The group present was particularly interested in the unusual trial color proofs of the Brazil Dom Pedros and the Brazil envelope essays mounted on shields like some of the U. S. essays submitted by the American Bank Note Company.

Meeting of August 13, 1947. Members present, Altmann, Blanchard, Boggs, Ehrenberg, Gros, Holton, Morris, Rasmussen; visitors from the China Stamp Society, Dr. H. H. Johnson, Messrs. Rankin and Schober.

Winthrop Boggs exhibited a portion of the essay and proof section of Sir Percival David's outstanding China collection, ably assisted by our guests from the China group, who supplied much interesting background information. This collection of China is one of the most complete in the world and contains essay and proof material of great rarity. The colored sketches for essays made about 1878 were of great beauty, and illustrated very well how essays of designs not adopted can often increase our knowledge of the issued designs, and, at the same time, introduce an artistic or historical note of their own. Beautiful die and plate proofs of the 1st Imperial Issue were shown in trial and issued colors. These proofs were designed by R. A. de Villiard and were printed in Tokio by Chiossone.

Julian Blanchard exhibited a large selection of proof banknotes with matching vignette proofs related to stamp subjects. Among the vignettes was a large view of the railroad scene, entitled "The Crossing," from which the locomotive on the three cents 1869 stamp was copied. There was also shown a similar proof entitled "Mountain Station" made by the National Bank Note Co., but containing more subject matter than "The Crossing" which is usually illustrated as the source of the stamp design.

Meeting of September 10, 1947. Members present, Adams, Altmann, Blanchard, Brazer, Brooks, Hall, Holton, Lederer, Morris, Mott, Rich.

The meeting was opened with a report by Clarence Brazer on the Convention of the Essay Proof Society held at Pittsburgh in conjunction with the A. P. S. Convention. Seventy frames, or nearly one-third of the A. P. S. show, were devoted to essays and proofs. Prizes were won by four chapter members: Julian Gros, 1st prize for U. S. and Brazer Trophy for a showing of "Atlanta" proofs; Sol Altmann, 3rd prize for U. S. essays and progress proofs; John N. Myer, 2nd prize for Foreign die proofs of Colombia; and Howard Lederer, 3rd prize for Foreign die proofs of Cape of Good Hope.

Steve Rich gave a brief report on the Convention and Exhibit of the S. P. A. at Wichita. He stated that there was good attendance at the show and that essays and proofs were well displayed, creating new interest and favorable comment.

The first exhibit of the evening was by Howard Lederer, who showed an outstanding selection of Cape of Good Hope proofs. Numerous prints of the early "woodblock" issues were shown with various stages of defacing, from the early Perkins & Bacon samples to the recent and final defacement to prevent any possible forgery. Among this group was a set of two presentation cards with blocks of six stamps on each card from the Roosevelt collection. This set was one of four made for A. Jurgens of Capetown, and had been presented by him to President Roosevelt.

Mr. Lederer presented the Chapter with a bronze plaque with an attractive copy of the Houdon head of Washington in relief. He suggested that the plaque be used as the first annual award to a Chapter member for Philatelic Research. It was moved, seconded, and carried that 1st, 2nd, and 3rd awards be made annually to the Chapter members presenting the most interesting philatelic research at Chapter meetings, the awards to be chosen by vote of all Chapter members at the annual meeting.

Tom Morris exhibited a very extensive selection of Canada die proofs, essays and models, many of them rare or unique items. The exhibit included preliminary sketches for the 1c maple leaf Queen's head, an unfinished die essay of the 2c Quebec Tercentenary, a rejected essay of the 7c Cartier, and a model for the 3c Coronation issue.

Clarence Brazer showed a selection of die essays and proofs of the 50c and dollar values of the U. S. issue of 1894. The proofs were especially interesting for the marginal notes they contained. The notes on progress proofs gave numerous instructions to the engravers, among them, it was interesting to note, several signed final approvals by Tom Morris' father, who was then Chief of the Designing and Engraving Division at the Bureau. Other proofs were signed by the engravers such as Lyman Ellis and G. F. C. Smillie, and still others contained formulae for the inks used.

Mohawk Valley Chapter No. 3

David H. Burr, *Chairman*.

Willard W. Davis, *Secretary*

Meeting held at the home of George N. Malpass, Saratoga Springs, New York, June 26, 1947, at 7:30 P. M. Present: Albert P. Bantham, David H. Burr, Willard W. Davis and George N. Malpass. Anson D. King was unable to attend as he is in Canada for several weeks on a hunting and fishing trip. Fred H. Durfee was unable to attend due to business. Frank W. Rosell and Rollin H. Thomas, Jr. sent their regrets as business prevented their attendance.

The meeting was called to order by Chairman Burr. Minutes of the last meeting were read and approved. Financial statement was read by the treasurer.

A motion was made by Malpass and seconded by Bantham that a moratorium on dues be declared for the year 1947-48 for all present members. Any new members to pay the regular dues of \$2.00 for the year. Carried unanimously.

Albert Bantham invited the chapter to hold a special meeting at his summer camp "Timberline" on Thursday, July 24. This invitation was accepted.

An open discussion was held on how Essays and Proofs were used to assist in the exhibits at CIPEX.

The Chairman suggested that the chapter give a rising vote of thanks to George Malpass for this very enjoyable evening at his home. This was done and all took this opportunity to personally express their thanks to him.

The meeting was then recessed while our host exhibited several volumes on topical collections.

The meeting was adjourned at 11:30 P. M.

Tulsa Chapter No. 5

D. O. Barrett, *Chairman*

Hazel Coombs, *Secretary*

Special meeting August 21, 1947, 7:30 P. M. Home of D. O. Barrett, Chairman, 5531 S. Peoria Ave., Tulsa, Oklahoma.

Chairman D. O. Barrett, presided. The following members and guests were present: D. O. Barrett, G. C. Nordstrom, Hazel Coombs, Miss Constance G. Eirich, O. R. Lloyd, Mrs. D. O. Barrett.

Minutes of the meeting of June 5, 1947 were read and approved. Albert P. Bantham's official letter of July 29, was read to our members, wherein he advised us that our By-laws had been approved by the committee on Chapters and Units.

Mr. Nordstrom had received some new currency exhibits from a dealer, and the new items were examined and discussed.

Our Chairman, D. O. Barrett, is making a very beautiful and valuable gift to Father Flanagan's Boys' Town, Nebraska. We understand that Father Flanagan has graciously accepted the gift for his Boys, and hopes eventually to add a wing to the Museum to house philatelic material. Mr. Barrett has the first shipment ready and it was our privilege to examine it. It consists of twelve double multiplex display frames 26" x 14" and include a full set of Farley imperforates and U. S. Officials, some Proof Bank Notes and Essays, beautiful engravings and other related materials. A great deal of care with color and art work has been used by Mr. Barrett in mounting the exhibits. Every collector can imagine the thrill to the boys of Boys' Town in receiving such a gift. Mr. Barrett tells us that a great many more frames will follow from time to time as he has the exhibits ready. Truly, it is a magnificent gift.

Our meeting adjourned about 11:00 P. M.

Society Official Business Section

Report of the President for the Board of Directors

This year of 1947 brings us to our fourth birthday, and the Directors and Officers of the Essay Proof Society extend to our members and friends a most cordial welcome.

Since we last convened, many difficulties have confronted us, but with a great deal of pride we can truly say that the cooperative spirit manifested by Contributing Members has enabled us to satisfactorily challenge these difficulties. We feel an honest pride in the substantial increase in membership during the past year. In spite of a period of uncertainty in the commercial world, the growth of our Society has been strongly upward.

Let this convention period be an opportunity for all to discuss frankly and endeavor to find the necessary ways and means further to enlarge our JOURNAL and to attain our desired goal—ONE THOUSAND MEMBERS.

The continued superb performance of Clarence W. Brazer in editing our JOURNAL, the splendid assistance of Julian Blanchard, the untiring work of our Treasurer, Tom Morris, and our Secretary, Steve Rich, the outstanding job of bringing in new advertisers by Eugene Costales plus the cooperation given by the Board of Directors, the Committee Chairmen and their Associates, have contributed greatly to our growth. Your President recommends this portion of the report to the Committee on Resolutions.

The Board of Directors wishes me to convey our thanks to the many Contributing Members who have so nobly assisted and encouraged us. Our appreciation for the support of our advertisers is sincere, as is our thanks to the many who have contributed articles to the JOURNAL. All these factors have had a great deal to do with our progress. Your President also recommends this portion of the report to the Committee on Resolutions.

Progress in an organization depends upon the caliber and morale of its officers. Therefore, it is an important function of our Society to select thoughtfully each year, for the Board of Directors, men who will exercise equal care in selecting officers, including the President, to carry out the great work which was begun four years ago.

In the selection of our Directors for Officers, two essentials are: *business ability and knowledge of Essays and Proofs*. The technique of business management can be acquired—in fact it must be. But along with this must go basic "*horse sense*"—a quality that is native with the individual.

I do not mean that these two qualifications I have listed make it mandatory that a Director, or an Officer, in our Essay Proof Society be a specialist in this particular philatelic field. But he should be able to delegate to competent men and women matters of this kind so that Directors and Officers can have time to supervise and coordinate the work of the various committees without personally taking upon themselves the detailed duties of such committees.

It is the responsibility of your Directors, and especially the President, not only to select committees wisely, but to maintain them at a high level. That is an assignment which never ends.

It is often said that a healthy child is the product of well selected grandparents. I say to you most emphatically that if we are to have a healthy Society, we must start with a healthy membership. That we seem to have acquired. Next comes the careful selection of your Directors from the membership, so that they in turn may select Officers to carry on the work of the Society, chosen because of their ability and not for reasons of political expediency.

My Dad had a habit of reminding his church members that it wasn't raining when Noah built the Ark. The fact that he built it forehandedly prevented a disaster later. Seeing to it that the Ark was kept in repair was the duty of his descendants, to avoid similar trouble in the future.

It is likewise the duty of every member of our Society to preserve the gains that have thus far been made. Up to the present moment your Editor, Directors and Officers have been most zealous, but there is a danger of resting on past gains instead of making new strides, if we permit Directors and Officers to remain in office too long.

You are here for our Fourth Annual Meeting. The reports of your Officers and Committees will be presented for your consideration. They will indicate to you, better than I can, our progress to date. You will be called upon to ratify or disavow the acts of your Board of Directors, your Officers and Committees, to

recommend by resolution any proposition that you believe will benefit our Society, and to nominate and elect four Directors to serve on the Board for the ensuing three years—directors to succeed Horace Hartwell of Detroit, John D. Pope, III of St. Louis, Hans G. Zervas of metropolitan New York, and your President. Many of us have served since the Society's inception. It is not healthy for any group to continue men indifferently in office too long. We who helped to build the *Essay Proof Society* have ridden out the storm and feel now that others must follow us with fresh vision, to build an even larger and sturdier Ark to ride out any future philatelic storm that might endanger our particular hobby, *Essays and Proofs*.

Thanks for listening,

Chester A. Smeltzer, *President*.

Pittsburgh, Pa., August 12th, 1947.

Meeting of Board of Directors, August 6, 1947

President Smeltzer called the meeting to order at 5.30 p. m., Wednesday, Aug. 6, 1947, at The Collectors Club, New York, N. Y. The members of the Board present were: Messrs. Smeltzer, Brazer, Morris, Myer and Rich; with proxies from Messrs. Hartwell, Hennan and Rosell.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of June 11, 1947 were read and, on motion duly carried, approved.

Arising from the minutes, the Secretary reported that the Proofs Sale Bill, H. R. 2859, had been laid over to the January 1948 Session of Congress and no committee hearings had been scheduled upon it. Dr. Brazer confirmed this statement.

Dr. Brazer, upon request of the President, reported that he had chosen the following Committee of Judges to award the President's Cup for the best contributed article in the JOURNAL 1946-47, as follows: W. S. Boggs, Chairman; David Lidman; Lester G. Brookman.

Applications for membership Nos. 534 through 545 were presented by the Secretary. On motion duly carried, these applications were ordered published in the JOURNAL and to take the regular course.

The Secretary presented the bill for extra postage on JOURNAL No. 14, submitted by the Postmaster at Federalsburg, Md. On motion, duly carried, this bill, \$12.96, for zone and weight postage applicable to a journal exceeding 8 ounces weight, was ordered paid by the Treasurer.

The proposed Charter for Tulsa, Okla. Chapter No. 5 was submitted and, on motion duly carried, was approved and the Chapter ordered chartered.

Correspondence of Sales Manager Hahn on Sales Department matters was read, referring certain cases of delays on circuits to the Board. Without motion, the Secretary was directed by general consent to write to the delinquent member by registered mail and report at the next Board meeting.

Resignations were offered by the following members: F. R. Colie, 381; W. G. Fenton, 169; J. K. Rietdyk, 126; H. M. Simpson, 455; R. L. Spear, 420; W. R. Martin, 227.

On motion, these resignations were accepted, effective as of July 1, 1947.

Treasurer Morris presented his Annual Report for 1946-47, which was read in full and referred to the Convention. On motion, this Annual Report was accepted by the Board with thanks.

Treasurer Morris further presented his report for the period from July 1 to August 6, 1947, as attached. This also was accepted with thanks.

The bill for \$235.00 for printing the membership list was, on motion duly carried, ordered paid.

Editor Brazer presented a financial report upon the four numbers of the JOURNAL issued in 1946-47, showing the profit or loss on each number. Except Nos. 12 and 14, the latter the oversize Centenary number, all showed a profit; the loss on No. 14 exceeded the profit on the other two. This report was received with thanks.

Dr. Brazer moved that from now onwards the Auditing Committee shall audit the books of the Secretary as well as those of the Treasurer. Unanimously carried.

President Smeltzer presented his Annual Report to the Board of Directors. This was read in full, and with Mr. Morris in the chair, was received with appreciation and thanks, on motion unanimously carried. The Board directed that this report be brought before the incoming Board of Directors.

On motion, duly carried, the Board recessed until Aug. 12, 1947, at 10.00 a. m. at Pittsburgh, Penna.

At 6.40 p. m. the Board rose.

Stephen G. Rich, *Secretary*.

Recessed Meeting of the Board of Directors, August 12, 1947

President Smeltzer called the recessed meeting to order at 10.10 a. m., Tuesday, Aug. 12, 1947, at the William Penn Hotel, Pittsburgh, Penna. The directors present were Messrs. Smeltzer, Brazer and Rich; with proxies from Messrs. Hartwell, Hennan, Morris, Myer, Rosell and Schrader.

On statement by the Secretary, a quorum was established.

The Secretary reported correspondence in progress as directed August 6, with member I. J. Wright on the Sales Department's complaint of delayed sales circuits.

Applications Nos. 546 and 547, received since Aug. 6, were ordered, on motion duly carried, to take the regular course.

Editor Brazer presented bills for postage on JOURNAL No. 15, \$41.47; printing JOURNAL No. 15, approximately \$390.00; and for engraving for cuts, not yet apportioned, to be paid when presented and amounting to about \$200.00. On motion duly carried, these were all ordered paid.

On motion, duly carried, the Board adjourned at 10.20 p. m.

Stephen G. Rich, *Secretary*.

Meeting of the New Board of Directors, August 12, 1947

President Smeltzer called the meeting to order at 2 p. m., Tuesday, Aug. 12, 1947, at the William Penn Hotel, Pittsburgh, Pa., immediately following adjournment of the Annual Convention. The members of the Board present were Messrs. Smeltzer, Brazer, and Rich, with proxies from Messrs. Hennan, Morris, Myer, Rosell and Schrader.

The president declared proxies for the recessed meeting still valid.

On statement by the Secretary, a quorum was established.

The secretary reported the election of Messrs. Chester A. Smeltzer, John D. Pope III, A. E. Guenther and Julian F. Gros as Directors for the term 1947-50. Mr. Guenther and Mr. Gros replace Messrs. Hartwell and Zervas, whose terms had ended; Mr. Smeltzer and Mr. Pope were re-elected.

The election of officers was held: In each case only one nomination was made. The officers elected for the year 1947-48 are:

President: Chester A. Smeltzer
First Vice-President, Dr. Clarence Hennan
Second Vice-President, Frank W. Rosell
Secretary: Stephen G. Rich
Treasurer: Thomas F. Morris

Messrs. Smeltzer and Rich stated that this would positively be their last year in the offices they now hold. On recommendation of Brazer and President Smeltzer, the officials for 1946-47 were reappointed:

Editor and Business Manager: Clarence W. Brazer
Assistant to the Editor: Julian Blanchard
Advertising Manager: Eugene N. Costales
Librarian: Julian F. Gros
Sales Manager: George C. Hahn
Sales Circuit Examiner: Clarence W. Brazer
Attorney to the Board of Directors: John D. Pope III

By general agreement, appointment of committees was laid over to the next meeting of the Board.

Applications Nos. 548, 549 and 550, received during the convention, were presented, and on motion duly carried, directed to take the regular course.

At 2.12 p. m., on motion duly carried, the Board adjourned in order to participate in the Society's trip to the plant of the Security Bank Note Co.

Stephen G. Rich, *Secretary*.

Secretary's Report

Members Admitted, July 1 to Sept. 30, 1947

- 505 Neil, Harry, 15 Fosdick St., Gloversdale, N. Y. (General collector).
- 506 Conger, Edward S., 7317 Alaska Ave., N. W., Washington 12, D. C. (U. S. and Possessions; Latin America).
- 507 Newman, Ernest, 22 West 56 St., New York 19, N. Y. (No specialty stated).
- 508 Bacher, Dr. Otto M. A., Westminster Stamp Co., Regent House, Warwick St., London, W. 1, England, (Dealer).
- 509 Parsons, Allan D., 646 North Michigan Ave., Chicago 11, Ill. (U. S. Cancellations).
- 510 Timmernann, Victor C., C. A. R., U. S. N., N. A. S. (4th Div.) Lakehurst, N. J. (Production methods, Freaks, Oddities).
- 511 Schaaf, Otto J., 314 East 7th St., Jasper, Ind. (Central Europe).
- 512 Lane, A. Appleton, Jr., 455 Lawn Ridge Road, Orange, New Jersey. (No specialty stated).
- 513 Hardy, John D., Deputy 3rd Asst. Postmaster General, 4707 Cooper Lane, N. W., Washington 10, D. C. (U. S.)
- 514 Schoener, Karl, 314 South Columbia St., Woodbury, N. J. (Bosnia).
- 515 Garcia-Larranaga, Roberto, Apartado 12, San Luis Potosi, S. L. P., Mexico. (Mexico).
- 516 Handy, B. H., 333 South Warren St., Syracuse, N. Y. (No specialty stated).

517 Okon, H. C., 233 East Ninth Ave., Clifton, New Jersey. (U. S.)
 518 Lowenstam, Benjamin G., 10 Selkirk Road, Brighton 46, Mass. (U. S. Postal Cards; General collector).
 519 Lancaster, C. Everett, 4554 Lowell St. N. W., Washington 16, D. C. (U. S.)
 520 Godin, George V. H., 6106 North Pointe Boulevard, St. Louis 21, Mo. (Dealer).
 521 Cheek, William S., P. O. Box 989, Miami, Florida. (General collector).
 522 Germann, Richard P., 425 Green Court, Plainfield, New Jersey. (Canada).
 523 Wise, Joseph M., 19 West 44 St., New York 18, N. Y. (No specialty stated).
 524 Brandt, Robert C., 18 Pont St., Great Neck, L. I., N. Y. (U. S. and other countries).
 525 Borenstein, Larry, 706 Royal St., New Orleans 16, La. (Dealer).
 526 Vowles, Leonard T., The Bell House, Lestbury-on-Severn, Glos., England. (Newfoundland, particularly essays and proofs).
 527 Spencer, Otis, 2409 Ponce de Leon Boulevard, Coral Gables 34, Florida. (German Colonies).
 528 Lefebvre, Edward, 4½ North St., Medfield, Mass. (Newfoundland).
 529 Findlay, James F., 2804 Greenleaf St., Allentown, Penna. (U. S.)
 530 Brooks, Charles W., 301 East 38 St., New York 16, N. Y. (U. S.)
 531 Meghrig, Garo M., 270 Riverside Drive, New York 25, N. Y. (Dealer; U. S.; Early France).
 532 Costales, Viola C., 11 Kenwood Court, Rockville Center, L. I., N. Y. (No specialty stated).
 533 Harris, Goodwin R., 220 Strathalland Wood, Toronto, Ont., Canada. (Canada Revenues).
 534 Limpert, Frank A., D.D.S., 740 West Gardenia Ave., Royal Oak, Mich. (U. S. Postage, Fractional Currency).
 535 Gray, Stephen W., Ph.D., Emory University, Georgia. (No specialty stated).
 536 Matthews, Col. Dallis J., Jr., 504 Sterling Building, Houston 2, Texas. (U. S.; Newfoundland).
 537 Pierce, Arthur, P. O. Box 1, Haddonfield, New Jersey. (Dealer; Bermuda, St. Vincent).
 538 Yuile, J. Watson, Yuilecrest, R. R. 3, Lachute, Que., Canada. (U. S. 1869 issue).
 539 Phillips, Richard E., Pleasant Valley, Iowa. (U. S.)
 540 (Jr.) Goldstein, Franklin, 2753 Ocean Ave., Brooklyn 29, N. Y. (U. S.) Guaranteed by father, Harry R. Goldstein, same address.
 541 Dale, Mrs. John Denny, Smith Ridge Road, New Canaan, Conn. (Great Britain and Colonies).
 542 Kiser, A. E., M. D., Imola, Calif. (U. S.)

Applications for Membership Received

From July 1, 1947 to final closing of pages in this number of the JOURNAL.

543 Pioso, Robert L., 5525 Cornell Ave., Chicago 37, Ill. (No specialty stated.) By C. W. Brazer.
 544 Molder, Augusto, Rua 1 de Dezembro 101-3, Lisboa, Portugal. (Dealer; Portugal & Colonies; Europe 19th Century). By C. W. Brazer.
 545 (Jr.) Haugan, James E., 133 West 50th St., Minneapolis 9, Minn. (U. S. and Canada). Guarantor's name not yet received. By Julian Blanchard.
 546 Smeltzer, Mary E., East Gate, Ramsey, New Jersey (Luxembourg, U. S.) By C. A. Smeltzer.
 547 Froomkin, Nat, 125 Luxton Ave., Winnipeg, Man., Canada. (Dealer; Canada). By S. G. Rich.
 548 Darby, G. M., 260 Colonial Drive, Pittsburgh 15, Penna. (No specialty stated). By A. E. Guenther.
 549 Bayley, Walter S., 48 Roselawn Ave., Toronto 12, Ont., Canada. (British North America). By C. W. Brazer.
 550 Brazer, Katherine Webb, 31-07 Union St., Flushing, N. Y. (U. S. Essays and Proofs). By C. W. Brazer.
 551 Hanna, M. G., 335 Fifth Ave., Pittsburgh 22, Penna. (Dealer; U. S.) By A. E. Guenther.
 552 Bluss, Alma, 12 West 48 St., New York 19, N. Y. (No specialty stated). By A. E. Guenther.
 553 Gaede, William A., Hotel Henry, Fifth Ave., Pittsburgh 30, Penna. (Coin Dealer; Coins, Medals, Currency). By A. E. Guenther.
 554 Wilharm, Fred C., 2560 Graham Boulevard, Pittsburgh 21, Penna. (Souvenir Issues). By A. E. Guenther.
 555 Rice, Foster W., Rowayton, Conn. (Bank Notes). By Julian Blanchard.
 556 Herbert, Joseph A., 515 East Capitol St., Washington 3, D. C. (U. S. Revenue Proofs). By S. G. Rich.
 557 Peck, Frank A., 4636 Othello St., Seattle 8, Wash. (No specialty stated). By C. W. Brazer.
 558 Lunan, Frederick W., P. O. Box 161, Medford, Mass. (Dealer; Oddities). By C. W. Brazer.
 559 Eirich, Miss Constance G., 3159 South Madison St., Tulsa 5, Okla. (Bank Notes). By D. O. Barrett.
 560 Schill, Earl C., 112 John R St., Detroit 26, Mich. (Coin dealer; General). By Henry Gates.
 561 Kessler, Fred W., 500 Fifth Ave., New York 18, N. Y. (Dealer; Airmails). By C. W. Brazer.
 562 Hessenauer, Dr. E. A., 71 East State St., Columbus, Ohio. (U. S. Yorktown Stamp). By C. W. Brazer.
 563 Hull, Stephen A., 512 Terminal Sales Building, Seattle 1, Wash. (Postal Cards and Express Cancellations). By C. W. Brazer.
 564 Klauber, Allan S., 3060 Sixth Ave., San Diego 3, Calif. (U. S.) By A. K. Ford.
 565 David, Sir Percival, c/o National City Bank, 42 St. and Madison Ave., New York 17, N. Y. (China; Foreign Offices in China). By W. S. Boggs.

566 Harmer, Bernard D., 32 East 57 St., New York 22, N. Y. (Auction Dealer). By C. W. Brazer.
 567 Johnson, H. F., 44 Fleet St., London, E. C. 4, England. (Dealer; Great Britain; Proofs and
 Essays of all countries). By C. W. Brazer.
 568 Roth, Douglas, 20 Elm Park Road, Pinner, Middx, England. (Dealer; Classic Issues). By
 C. W. Brazer.
 569 Rachitoff, J. Santiago, Palacio Salvo, Montevideo, Uruguay. (Dealer). By C. W. Brazer.

Changes in Membership List

Change of Address:

282 Bellows, Guy, Jr., Erie, Penna., to 11 West Division St., North East, Penna.
 11 Boyd, F. C. C., New York, N. Y. to P. O. Box 153, Ringoes, New Jersey.
 9 Burroughs, Karl, Watertown, Mass., to 46 Langdon Ave., Watertown 72, Mass. (House number
 change only).
 257 Cabeen, Richard McP., Chicago, Ill., to 180 North Wabash Ave., Chicago 1, Ill.
 115 Caraher, S. J., Wilmington, Del., to 102 Governor Printz Boulevard, Claymont, Del.
 109 Detwiller, John K., Easton, Penna., to 411 Alpha Building, Easton, Penna.
 414 Florey, Capt. Theodore C., Fort Benning, Ga., to 1725 Porter Ave., Beloit, Wis.
 466 McNeal, Earl, Chicago, Ill., to 5110 North Glenwood Ave., Chicago 40, Ill. (Correction of
 house number as given in Member List).
 69 Mott, K., Peekskill, N. Y., to 16 Wallace St., Red Bank, New Jersey.
 468 Pikula, M. Sgt. Walter, Fairfield, Calif., to Hq. & Hq. Squadron, 4th Airdrome Group, Fairfield,
 Calif.
 385 Rosenthal, Charles, Chicago, Ill., to P. O. Box 313, Itasca, Ill.
 428 Seed, Allan H., Jr., Minneapolis, Minn., to R. D. 1, Wayzata, Minn.
 5 Sisson, Vinton E., Chicago, Ill., to 115 Second Ave., N. E., St. Petersburg, Florida.
 470 Swetland, Mark W., Jr., Cincinnati, Ohio, to 851 Kreis Lane, Cincinnati 5, Ohio.
 350 Wasko, Frank, Passaic, N. J., to 193 Lanza Ave., Garfield, New Jersey.
 78 Lott, Charles A., Hillburn, N. Y., to c/o Ramapo Division, Niagara Falls, N. Y.

Resignations Accepted

381 Colie, Frederic R.
 169 Fenton, William G.
 126 Rietdyk, John K.
 455 Simpson, Harry M.
 420 Spear, Robert L.

Correction to Membership List

274 Elkins, Edwin E., Brooklyn, N. Y.: name was misspelled "Elkind" in membership list.

Chapter Charter Issued

5 Tulsa Chapter No. 5, with 5 charter members. Chairman, D. O. Barrett; Secretary, Hazel
 Coombs, P. O. Box 197, Tulsa, Okla. Charter approved by Board of Directors at meeting
 of Board, Aug. 6, 1947; by-laws approved by Committee on Chapters and Units July 29,
 1947.

Enumeration of Membership

Total in good standing, Sept. 30, 1947, inclusive of members whose dues for 1947-48 have not yet
 been paid but who are carried till the dues deadline date

465

Applications pending Sept. 30, 1947

27

No resignations pending.

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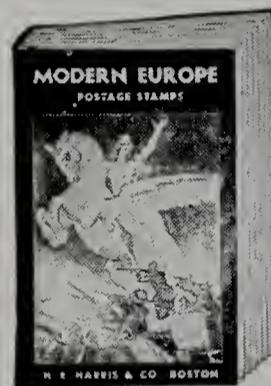
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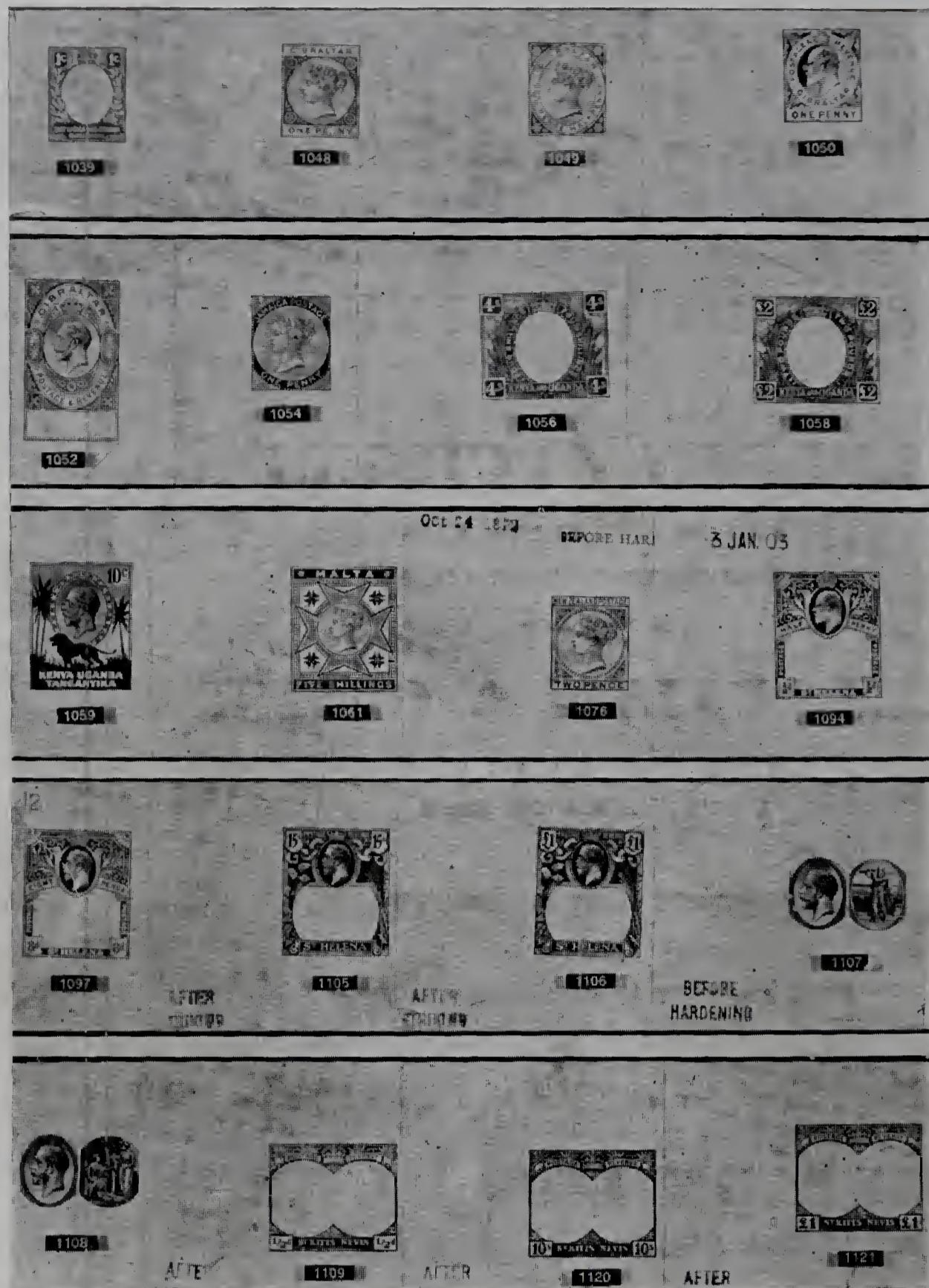
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